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Volume 5, No. 8
November 1990
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Dear Readers

We've a super 'gifts' issue for you this month - largely a pot pourri of items dreamed up by our clever contributors. We asked them to come up with ideas for small gifts to knit for friends or make for charity sales at the knitting club, school or church and I think you'll agree they have had a few brainwaves.

Last month we had a preview of Mary Dowse's originality with her knitted jewellery (shown this month on page 71) but she has excelled herself in Masterclass with flying puppets and the prettiest lacy cushions. Joan Lafferty thought 'small' with her diminutive Jack and Jill dolls and a tortoise with its own knitted lettuce. Our thanks to you and all the others for gifts that are warm, or useful, beautiful or amusing and are all sure of a good reception.

We are also pleased to offer this month the latest Suit Collection book from Posh Frocks by Ann Brown at a specially reduced price. Until the end of November you can save £1.00 per copy by ordering with the coupon on page 23. We are featuring one of Ann's patterns in this issue - a super two-piece which is shown on page 20 and which you'll find is right for almost every party.

Well, I'll leave you to start knitting but leave a little spare time for next month as we have some Christmas decorations that are hard to resist!

Anne

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- | | | | |
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NEWS LINE

Edited by SUE WATSON

KNITTING CLASSES AND COURSES

Valerie Meecham, knitwear designer and tutor of machine knitting at various Adult Education Centres in Somerset, has sent us information on courses in her area. Valerie says that she has compiled this list of tutors in order that others who teach knitting can keep in contact and for knitters to find out what courses are available locally.

Valerie herself will be teaching machine knitting techniques at Swanmead School, Ilminster; Maiden Beech School, Crewkerne; Stanchester School, Stoke-sub-Hamdon; Yeovil College and Dillington College, Ilminster. She is also running day courses at Speke Hall, Dowlish Wake and a Swiss knitting course. Valerie can be contacted for

further details on 0460 54670.

Other tutors can be contacted for further details as follows:

Valerie Firth – 0458 72151 teaches at Strode College, Street, from beginners to advanced, plus a ribber course.

Jean Hill – will be teaching beginners at Westfield School, Yeovil. This course leads on to an intermediate class.

Ethel Hillier – 0460 62531 – teaches in the Chard area according to the needs of local knitters.

Barbara Milner – 0935 873028 – will be at C.R.E.S.T.A., Chard from September, teaching beginners and at Wincanton from January '91. Barbara also runs a course at Yeovil Community Arts Centre.

Eileen O'Grady – 0749 344243 – will be teaching beginners at Frome College and at Whitstone School, Shepton Mallet.

Gwen Tromans – 0823 336815 – of Jay-Gee, Taunton will be running a beginner's course at Somerset College of Arts and Technology. Together with Jan Grant, Gwen also runs courses from Jay-Gee.

Carol Vellacott – 0823 270252 – teaches machine knitting techniques at Wellington and Monkton Heathfield.

WEST MIDLANDS CLASSES

Joan Tilley has sent us information on machine knitting classes in Sutton Coldfield which are to be held on Monday and Thursday evenings from 7.15pm to 8.45pm; Wednesday mornings from 11.30am to 1.00pm and Thursday afternoons from 1.30pm to 3.00pm. These classes will suit both beginners and students with knitting experience. Ring Joan on 021-308 1100 if you require more details.

DARLINGTON

There are knitting classes and courses to please everyone at the Darlington College of Technology, including City and Guilds 1st and 2nd year, NCFE Beginner's Certificate plus leisure classes which are available for all levels. Find out more by contacting Mrs. J. Kimber at the college – 0325 467651, or 'phone Carol Metcalfe on 0748 811069.

YORK

If you are looking for machine knitting classes in the York area here are a few on offer from Brenda Ellis who looks forward to another successful season of tuition:

CLASS: Machine Knitting (advanced).
VENUE: Folk Hall, New Earswick, York.

DAY: Monday
TIME: 9.30am – 11.30am.
2.00pm – 4.00pm. (two separate classes).

CLASS: Know Your Knitting Machine.
VENUE: Fulford School, Fulfordgate, York.

DAY: Wednesday.
TIME: 7.00pm – 9.00pm

CLASS: Machine Knitting.
VENUE: Village Hall, Stamford Bridge, York.
DAY: Saturday.
TIME: 9.45am – 11.45am.

CLASS: Machine Knitting.
VENUE: Woldgate School, Pocklington.
DAY: Thursday.
TIME: 7.15pm – 9.15pm.

Specific details of each class content and further information can be obtained from Brenda and although she will be advertising locally, she will be pleased to deal with enquiries if you call her on 0904 762255.

ABBREVIATIONS

alt = alternate(*ly*)
beg = beginning
ch = chain
cm = centimetres
cont = continue(*ing*)
dc = double crochet
dec = decrease(*ing*)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(*ing*)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(*ing*)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn



PRETTY AS A PICTURE

With embroidery and needlecraft making a comeback this year, Tootal Craft should do well with their kits collection of Dimensions designs. All you need to buy is the frame – the kit contains everything else you'll need – printed fabric, plenty of high quality dyed yarn to complete the

picture (plus needle) and clear instructions to follow.

The picture illustrated is one of the designs from the Autumn 'From the heart' collection. You will find the kits on sale at good quality craft and haberdashery shops and department stores but in case of difficulty, to find your nearest stockist, write to Tootal Craft, Clarence Avenue, Manchester M17 1QS or telephone 061-872 9764.

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1317

machines, and many will have seen her work displayed at the knitting exhibitions and shows which she has attended.

Having succeeded in transforming her many ideas into graph form suitable for machine knitters to transpose on to mylar sheet, punchcard, or to follow as Intarsia graphs, Lavinia's latest venture is to produce her designs on compact disc for Brother Electronic users. Available from November, each disc will hold five or six pattern designs, and Lavinia is hoping to keep costs low at around £5 per disc.

To see the wide selection of designs which Lavinia has on offer, send for her illustrated catalogue costing £2.50 from: LeeBee Lifestyles, 104 Elford Crescent, Plympton, Plymouth Devon PL7 4BT. Lavinia would also like to hear from anyone who might be interested in the discs and will be pleased to give further details to those who contact her. She would like to add that she has recently made several additions to her pattern range and details of these will not be included in catalogues previously purchased, so don't miss out – send for details of the latest designs now.

Lavinia's regular feature in this month's issue has a Royal flavour – it's a sweater with Polo Ponies – and a must for horse lovers!

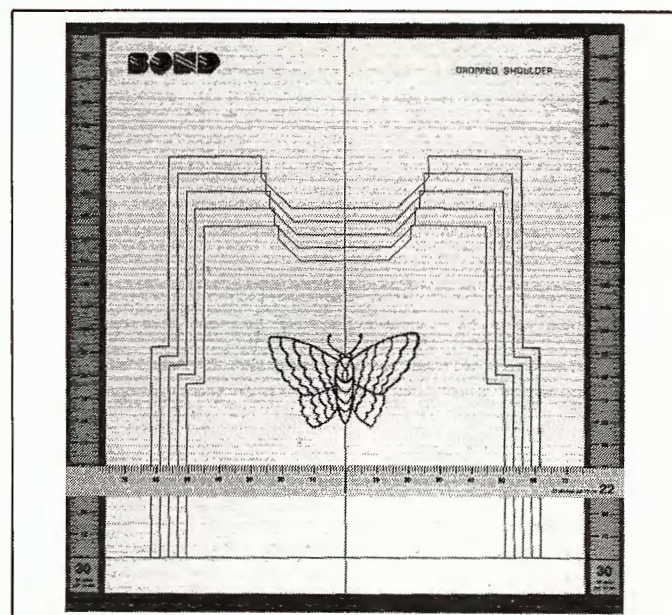
MACHINE KNIT YARNS FROM SPECTRUM

Spectrum have kept the popular Linaria 4-ply cones for 1990/91 and increased the number of shades to 40 with the addition of 14 new shades for this Autumn. New brights include Jade, Cerise and Aster with contrasting Burgundy, Mocha, Smoke and Juniper. Pastel shades include Mint, Waterfall, Airforce and Passion – a sugar almond pink. Linaria is 100% acrylic and comes on 500g cones.

Also available on cone is Spectrum's Aran Style 80% Courtelle, 20% wool mix. The 800 gram cone is available in Cream only, but it can be used in conjunction with the Strata Aran balled yarn, which comes in a range of colours.

This is particularly cost effective for machine-knit Fair Isle or Intarsia where a lot of colours are required in smaller quantities.

On the same theme, Spectrum's 4-ply Perle yarn is suitable for use on standard gauge machines. Perle comes on 100 gram balls which retail at £1.39 and is again useful for Fair Isle designs.



BOND PATTERN BOARD

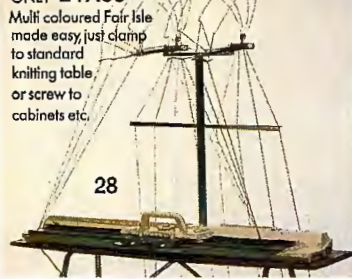
BOND Knitting Systems have a new product which will appeal to those knitters who are not so keen to follow a written pattern instruction. BOND'S new Pattern Board enables the knitter to see at a glance how to knit the garment shape of their choice. The Pattern Board works on similar principles to a charting device in that it comes with a set of basic garment shapes covering all the classic designs in a range of sizes to suit all family members.

The selected garment shape is placed on to a board, under a

plastic cover and is followed in outline in conjunction with a simple set of scales which show the number of stitches and rows required to knit the garment. These scales are selected to correspond with the tension and cover both machine and hand knitting tensions, enabling the knitter to use any yarn and stitch pattern.

Full instructions and clear diagrams are provided with the Pattern Board and it is a neat and portable accessory, very reasonably priced at £12.95, and available from House of Fraser and John Lewis Partnership stores, leading independent retailers and good wool shops.

Multi coloured Fair Isle made easy, just clamp to standard knitting table or screw to cabinets etc.



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15 needle £6.71 | 32 | PUNCHCARD CORRECTION TAPE covers up holes punched out by mistake | £1.50 |
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| 6 | NEW DE-LUX TEASLE BRUSH lge wooden handle | £3.99 | 22 | De-KNITTER Brother, Toyota, Knitmaster unravels knitting, State machine | £5.99 | 34 | PUSHERSLIDE for Passap, Platt moves pushers to rest, working, or non-working position | £5.99 |
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| 13 | 7 PROMAG ADJUSTABLE TOOL for all 24st machines | £3.85 | 28 | 8 WAY TENSION MAST clamps to standard table or fixes to cabinet or bench | £47.95 | 41 | LONG STEM BRUSH | £3.95 |
| 14 | PUNCHCARD CLIPS packet of four pairs | £0.75 | 29 | GIFT VOUCHERS | PLUS up wards values in multiples of £1.00 | 42 | CRAFT CREATIONS book of 4-ply patterns | £2.99 |
| 15 | SMALL CLAW WEIGHT | £1.85 | | | | 43 | PATTERN BOOK HOLDER clips to tension mast | £3.25 |
| 16 | NEEDLES Brother, Toyota, Knitmaster standard gauge machines. | per 10 £2.80 | | | | 44 | RIBBER CAST ON HOOK | £1.27 |
| | State make & model No. | per 50 £11.50 | | | | | | |

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1



CENTRE BACK PANEL

Push 34 Ns at left and right of centre 0 to WP. 68 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Release card and cont in Fair isle patt with C in feeder 1/A and MC in feeder 2/B. Set RC at 000 *. Using MT+1, K 178 rows. Work measures 49 cm, 19 1/4 in. Cast off.

CENTRE FRONT PANEL

Work as for centre back panel to *. Using MT+1, K 162 rows. 16 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of C, cast off centre 24 sts. Using nylon cord, K 22 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. Cast off rem 2 sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

LEFT SIDE BACK PANEL AND SLEEVE

With carriage at right and using MC, cast on 146 sts by hand. Counting from right edge, place a marker between 9th and 10th sts. Set RC at 000. Using MT, K 61 [71, 81] rows.

SHAPE SLEEVE

Cast off 4 sts at beg of next and foll 8 alt rows, K 1 row. Cast off 3 sts at beg of next and foll 5 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Dec 1 st at left edge of next and every foll alt row until 66 sts rem, then on every foll 3rd row until 58 sts rem, then on every foll 4th row until 42 sts rem. K 7 rows. RC shows 221 [231, 241] and work measures 55 [57.5, 60] cm, 21 3/4 [22 3/4, 23 3/4] in. Using WY, K a few rows and release from machine.

RIGHT SIDE BACK PANEL AND SLEEVE

Work as for left side back panel and sleeve reversing shapings and reading right for left and left for right.

RIGHT SIDE FRONT PANEL AND SLEEVE

Work as for left side back panel and sleeve.

1 SWEATER WITH FAIR ISLE PANEL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Knitmaster 4-ply.

1 [1, 2] x 340g cones in Navy (MC).

1 [1, 1] x 340g cone in Cream (C).

GARMENT WEIGHT

Finished garment in first size weighs 325g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Knitmaster, 39-45 Cowleaze Road, Kingston-upon-Thames, Surrey KT2 6DT.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 103 [113, 123] cm, 40 1/2 [44 1/2, 48 1/2] in.

Length to shoulder 59.5 cm, 23 1/2 in.

Sleeve seam 45 cm, 17 3/4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

We used Brother card 22 from Punchcard Pattern Vol. 4 for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

LEFT SIDE FRONT PANEL AND SLEEVE

Work as for right side back panel and sleeve.

WELTS

Join centre back and centre front panels to side panels up to markers.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 146 [160, 174] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 44 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 146 [161, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts along lower edge and place on to Ns. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder and upper sleeve seam. Push 164 Ns to WP. With K side facing, pick up 28 sts down left side of front neck, 24

sts across front, 28 sts up right side of front neck, 8 sts down right side of back neck, 68 sts across back and 8 sts up left side of back neck and place on to Ns.

MACHINES WITH RIBBER

Using MT and MC, K 1 row. With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-5/MT-5, K 21 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

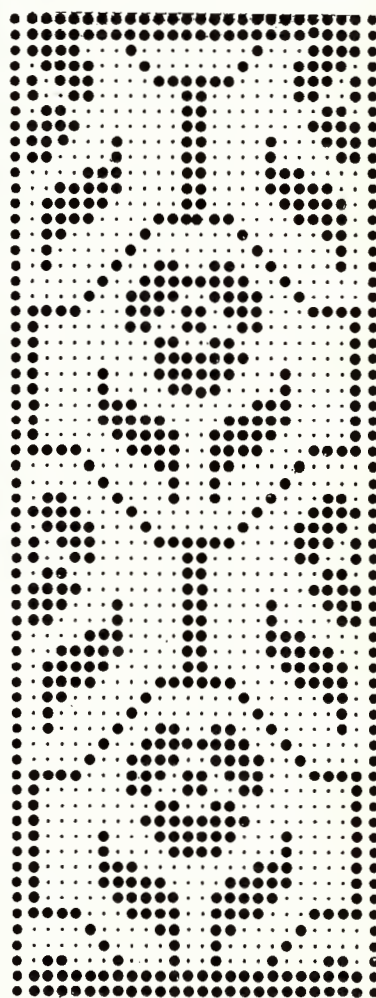
MACHINES WITHOUT RIBBER

Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 5 rows. Using MT-2, K 6 rows. Using MT, K 1 row. Using MT-2, K 6 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

CUFFS

Join left shoulder and upper sleeve seam.

PUNCHCARD



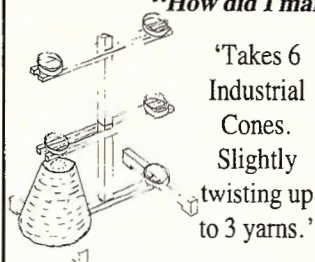
THE YARN HOLDER

WHICH WILL TAKE ANY SIZE CONE OR WOUND BALL

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General Comments:

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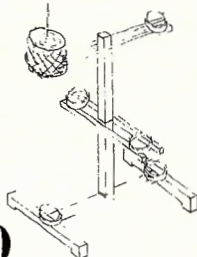
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14/29

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 56 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 27 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 84 sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

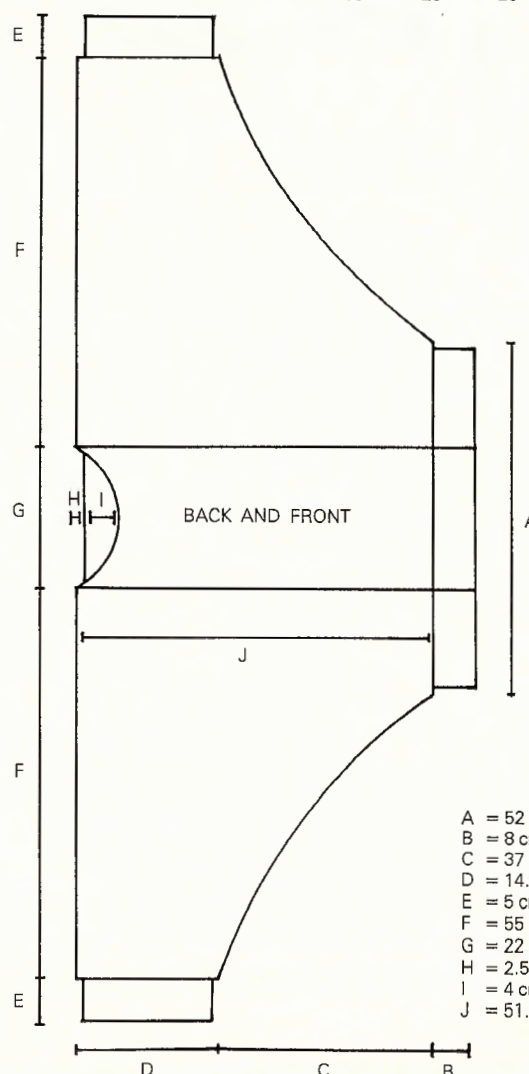
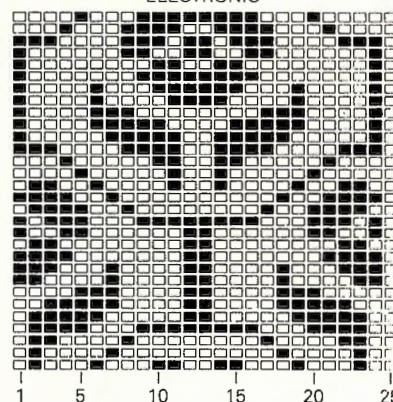
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

ELECTRONIC



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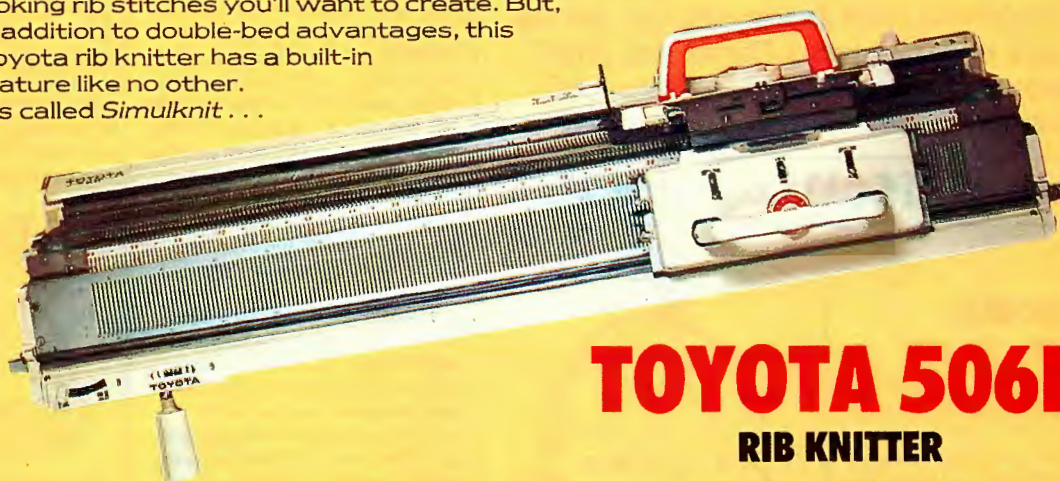


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TALKING TOYOTA

IT'S CHRISTMAS PRESENT – AGAIN . . .

I have a cliché for every occasion, this time it is "doesn't time fly?". No matter whether it is flying because I'm enjoying myself the fact remains that I'm in my usual state of despair that catches up with me at this time of year. Shall I make the cake and puddings, get on with work or make some Christmas gifts? How about the housework? Housework? What housework?

Shelagh Hollingworth

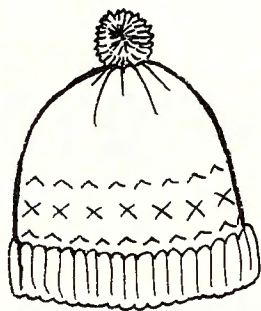
WELCOME SHORT CUTS

One year when I decided that making presents would take over for a few days I found that one of the best time saving devices I had was to make things continuously so that I didn't have to keep on casting on and casting off stitches on the machine. Much as I love all sorts of crafts I do know that any hand-made gifts from me will have to be made on my Toyota because I have so little time to spare and even the vital things like casting on and off and shaping must be kept to the minimum.

The year in question I made little lacy pochettes and so on and made the lace in a fairly continuous strip with a few rows of stocking stitch between so that I could simply fold the pieces in two to form a small bag with the fold as the lower edge. I drew a thread through the line of stitches to make a break and sewed a lace border along the open stitches, then threaded ribbon through a row of lace holes – behold instant little bags.

Keeping in mind this continuous knitting I tried to think of a similar idea, apart from scarves, where I could keep at the knitting and do the finishing off in one go. This year I think it's going to be hats. My first idea was making what I call bobble hats and using a pattern that could be used for each family, changing the colour scheme for each member (Fig.1).

I suppose I must have made this sort of cap dozens of times and I have found with experience that it doesn't always need all that shaping to make a rounded



crown, particularly if you want a broad brimmed hat that sits well down over the forehead.

An idea is no good without being put into practice and I have already tried out the basic method. First I needed to find the pattern I could use for a whole family. I have a punchcard that I used once for a family of Fair Isle sweaters and this will be very useful. The pattern has a tiny border at the top and bottom and a neat diamond pattern in the centre. This means that for each group of hats I can alter the tiny pattern or the diamond pattern or even leave out the tiny borders on the children's hats where I won't want the pattern to be quite as deep as the parents'.

After making the tension sample with plain stocking stitch and pattern, I worked out a suitable tension whereby I could use approximately tension seven for the stocking stitch and tension eight for the patterned rows in order to keep the same number of stitches throughout. The number of rows depends upon whether the hat is adult or child size, but this hardly matters since you need to add extra rows to allow for the row break at the end.

Ready to go, I cast on with a

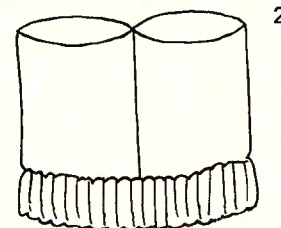
dark colour, worked a few rows, then worked the pattern merging into the light colour. After that I continued in stocking stitch in a light colour for the number of rows for the true depth of the hat and then recklessly added about another five centimetres, two inches. That ended the first hat and I began again with another dark contrast.

The work looked rather like a scarf with repeats of pattern that only went one way. I stopped after the third hat to see how it would work. I stripped the work off the needlebed without casting off. The next thing was to fold the scarflike strip lengthways to make sure that the width was the correct size for at least a lady's head. No problem there, so I set the strip aside for the next part. Using the ribber attachment, I cast on with the dark colour and worked in single rib on the same number of stitches for about 15 centimetres, six inches. These stitches I transferred to the main bed, replaced the first set of stitches, joined the two and cast off. Now I had a strip of rib at one end of my strip. I pulled a row of stitches to divide the strip at a suitable length and using a sewing needle ran a length of yarn through the open stitch loops, drawing them up to gather the hat at the top.

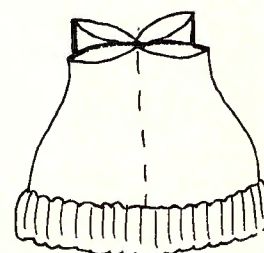
All that remained was to sew the back seam and roll up the brim. Oh yes and to make a bobble. Doing the bobble hats this way meant that I must have been able to make three hats in the time it would have taken me to make one hat in the conventional manner.

ONE IDEA DESERVES ANOTHER

Bobble hats aren't the only shape in the world. One of my husband's favourite shaped hats is even easier to make and he has quite a few of these, just because they are so easy. Again it requires a straight piece of fabric and you can either begin with the rib or add it later – if I'm making a lot of hats I always add the rib later so that I can get on with the stocking stitch parts all at the same time. This hat is different in the make-up. Instead of drawing through and gathering the stitches at the top, sew the back seam first, then attach the top of this seam to the top centre (Fig.2).

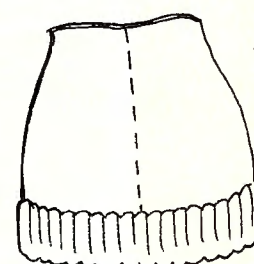


Now take the point halfway between this join and draw the fold inwards to the same point and catch in place (Fig.3). You are left with four loops and these are seamed making four points. There is no need to cast off the stitches at the top of this hat because you can either sew in the loops as you



make the seams or, if you have time, you can graft the stitches together. This hat looks lovely in stripes or you can insert a pattern. I have found the neatest way is to work stripes just as the fancy takes me but inserting some rows of pattern using the zig-zag dialling pattern method since the small patterns, such as little squares or diagonals, suit the hat shape very well.

Before leaving this hat shape, once you have joined the back seam and placed the seam so that



it is in the centre of the hat shape, you will see that it looks very much like a Scandinavian skiing hat and there is nothing to stop you joining the top edge in one straight seam across (Fig.4). The hat can then be worn with the join going from side to side or front to back. Don't forget to add the rib before you join the back seam or you could be in trouble.

NO STRINGS

All of my hat ideas seem to be pull ons, let's just hope they stay in place but I haven't had any trouble so far.

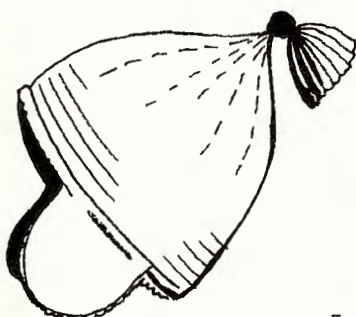
One of the greatest hats I've seen is from the Latin American countries. For these you really need to shape the top edge and therefore you cannot make them by the continuous system but even so, they are worth a bit of

extra work. They are made in a variation of small stripe patterns, very brightly coloured and shaped at the top edge into a perky point rather than a rounded shape. Sewn onto the sides are ear flaps made in a semi-circle. When they are sewn on they need to be slightly drawn in at the long edge so that they cup the ears and then they are finished with a row of crochet to stiffen the edge. A little tassel is usually attached to the point (Fig.5).

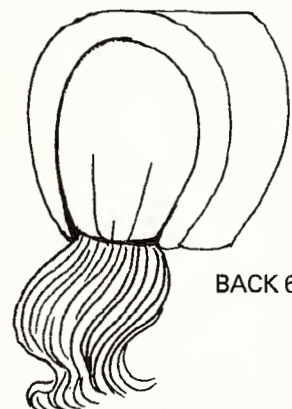
If you are prepared to take a bit of trouble in the finishing then a delightful hat for a little girl is what I always think of as a "Marguerite" cap. The design was shown to me in fabric a long time ago by a lady who had been in the opera chorus at Covent Garden and she told me that the ladies in the opera Faust wore them. It is, again, just a straight piece of patterned fabric but this time the strip goes over the head from ear to ear. Another straight

piece is made to fit the back of the head and this piece is gathered at the lower edge, a bit like a baby's bonnet (Fig.6). A narrow strip is made and this piece can either be sewn into a long tube and stuffed or three pieces could be braided and this piece is sewn around the seam that joins the centre back section to the top section (Fig.7). For winter I make the knitted parts doubled over for warmth and firmness. This is another shape that doesn't really need ties, it will stay on easily by itself but you might like to add ties to the points to keep it snugly around the face in very cold weather.

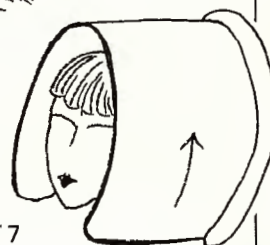
If I thought there was a chance that my friends were going to read this I suppose I'd have to keep my gift ideas to myself but none of the people I have in mind are machine knitters so not only will they be surprised by the gifts, they will think I have slaved for hours over them.



5



BACK 6



FRONT 7

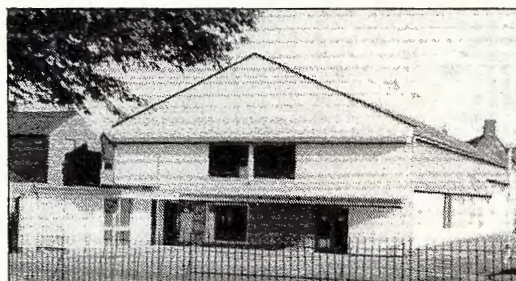
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2 FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Knitmaster Kone 4-ply.
1 [1] x 340g cone in Navy (MC).
1 [1] x 340g cone in Pink (C).

GARMENT WEIGHT

Finished garment in first size weighs 410g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Knitmaster, 39-45 Cowleaze Road, Kingston-upon-Thames, Surrey KT2 6DT.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 107 [117] cm, 42 [46] in.
Length to shoulder 64 cm, 25 1/4 in.
Sleeve seam 47 cm, 18 1/2 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 41 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

We used card VIII 9 from the Harmony Guide to Colourful Machine Knitting for this pattern.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 machines or right light on for other models).

BROTHER ELECTRONIC MACHINES

Position pattern over centre 0.

and C in feeder 2/B. K 118 rows. RC shows 119 and work measures 29 cm, 11 1/2 in. Place marker at each end *. K 111 rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 60 sts. Using nylon cord, K 57 [65] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows. Cast off rem 45 [53] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond

with first side reversing shapings.

FRONT

Work as for back to *. K 93 rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 46 sts. Using nylon cord, K 64 [72] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. 45 [53] sts. K 6 rows. Cast off. With carriage at right, unravel

nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 48 Ns at left and right of centre 0 to WP. 96 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end of every 4th row until there are 158 sts, then on every foll 3rd row until there are 186 sts. K 2 rows. RC shows 169 and work measures 41 cm, 16 1/4 in. Cast off.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 148 [164] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER
Push 149 [164] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

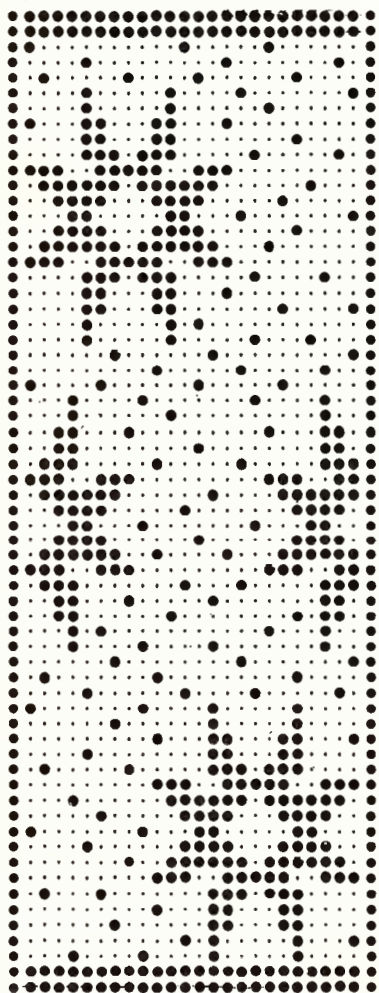
ALL MACHINES

With P side facing, replace 174 [190] sts at lower edge on to Ns gathering evenly. Using MT, K 1 row. Cast off.

BACK

Push 87 [95] Ns at left and right of centre 0 to WP. 174 [190] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A

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912

CUFFS**MACHINES WITH RIBBER**

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 70 sts in 1×1 rib. Work as for welt from * to *.

MACHINES WITHOUT RIBBER

Push 71 Ns to WP. Work as for welt from * to *.

ALL MACHINES

With P side facing, replace 96 Ns at lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND**MACHINES WITH RIBBER**

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 186 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 185 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows

ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 11 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

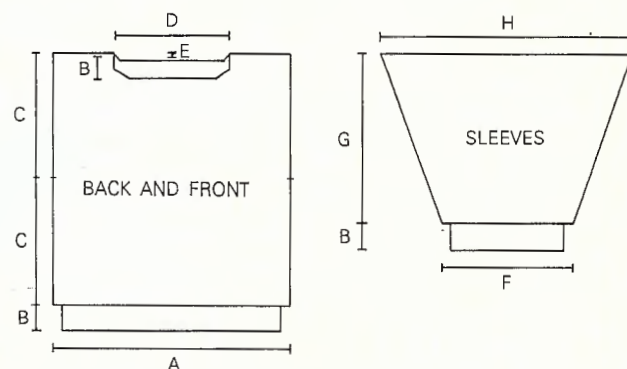
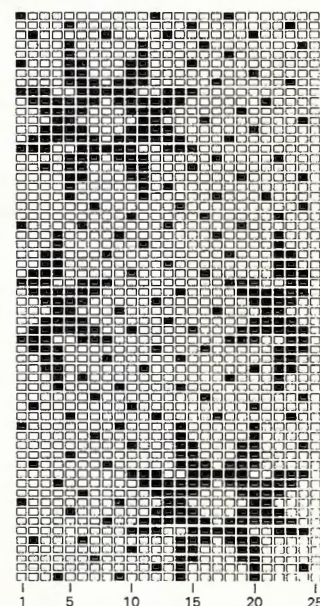
Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

ELECTRONIC

- A = 54 [59] cm
- B = 6 cm
- C = 29 cm
- D = 26 cm
- E = 2 cm
- F = 30 cm
- G = 41 cm
- H = 58 cm

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WHAT'S NEW?

Have you seen the latest additions to the Brother range? This month Diane describes the two new machines and the motor drive unit, together with the new blocking mats from Bramwell.

Diane Bennett

THE BROTHER KE-100 SUPER DRIVE

This is a new motor unit which can be used with the whole range of Brother machines including electronic and punchcard machines and the KH710 push button machine. It can also be used for the chunky and fine gauge machines.

Before the drive unit is fitted, the knitting machine is put on to a special stand. The drive is then fitted to the ends of the stand. The big advantage is that the drive unit is very easy to put up, and it is also quite simple to switch from one machine to another. The power unit and metal stand weigh only 17 kg, which makes it possible to move the unit fairly easily.

When the drive unit is fitted, the handle of the carriage is joined to the unit. The KE-100 can then operate the carriage automatically, either for single rows or continuously. The unit has a built-in preset row counter. If this is set to a number of rows, the unit will knit that number of rows and then stop. A foot control is also provided for manual operation, which is very useful when shaping and using holding position.

The unit can be set to knit blocks of needles in any position on the needle bed. The control panel allows these blocks to be selected not only for standard gauge machines but also when knitting with the chunky machine.

The control panel also allows the speed to be altered. High speed can be used for most fabrics, but when using the unit for difficult yarns or stitch patterns the lower speed can be selected. The unit incorporates several important safety features. A yarn

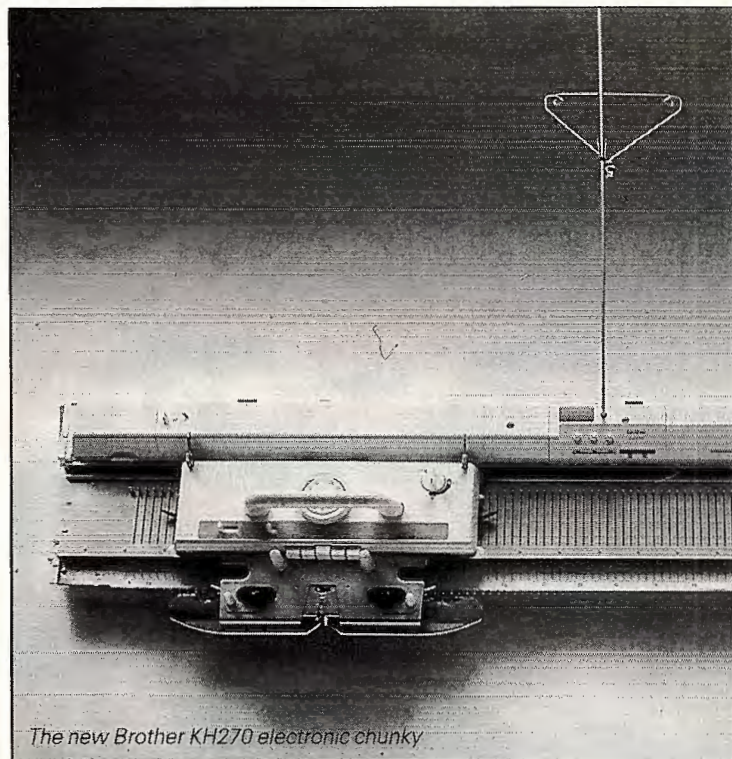
and knot sensor will detect any problem with the yarn and stop the motor automatically. The double safety system will also stop the motor if there is any problem, preventing any possible damage to either the machine or the knitting.

This is a power unit which is very easy to fit and use. Its application to the full range of Brother machines will make it very attractive to those owning more than one machine. It is particularly useful for the custom knitter, making it possible to use the motor to knit long pieces of fabric while working on another machine. For those with any disability or medical problem, for example arthritis, the unit must be a great advantage, making it possible to use the knitting machine without the physical effort which is normally necessary.

THE ELECTRONIC CHUNKY MACHINE

The latest addition to the range of Brother machines is the KH270 electronic chunky machine. Based on the punchcard chunky KH260, this machine is 9mm gauge with 114 needles, sufficient for a large size jumper. The patterning is electronic, allowing patterns to be knitted over the whole needle bed. The machine can be used to knit Fair Isle, tuck, slip, thread lace and weaving and if the ribber is added the full range of rib stitch patterns is also possible.

The electronic patterning system is similar to that of the KH940 machine. The pattern is entered by 'bleeping' into the machine. A large number of patterns can be retained by the



The new Brother KH270 electronic chunky

machine, but once the memory is full, patterns can also be saved on to disc. Patterns can also be loaded from the disc drive into the machine. The machine can also be connected to the PPD, which can be used in the usual way to create a wide range of patterns.

For the knitter who would like to create a range of large designs with thick yarns, this machine has tremendous potential. Any knitter who already owns a disc drive and/or a PPD for another electronic machine will realise the advantage of being able to use the equipment for two machines.

Chunky knitting machines have been increasing in popularity over the last few years. There is now a very wide range of yarn available which is suitable for these machines and the arrival of the electronic chunky will create an even bigger demand for yarn, patterns and information for

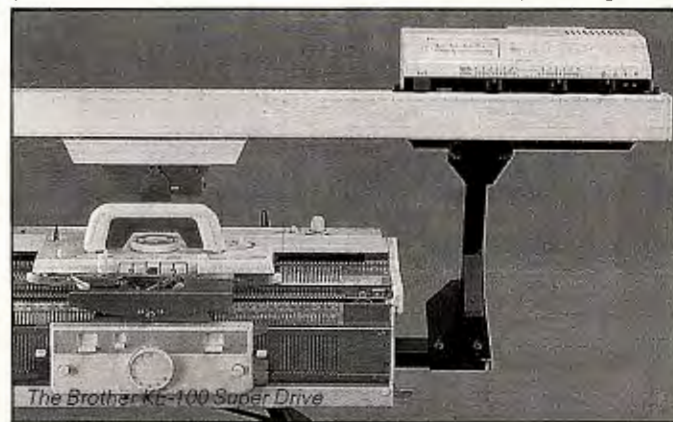
chunky knitting.

A NEW ELECTRONIC MACHINE

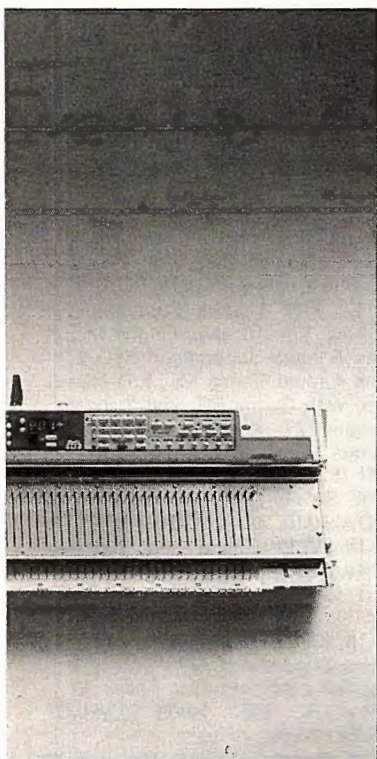
The Brother CX35 is a new electronic machine which will appeal particularly to those knitters who are interested in knitting for profit. The patterning and colour changing are both a totally new concept for the domestic machine knitter.

Owners of punchcard and electronic machines have always been limited to pairs of rows when changing colour. The CX35 will change colour every row, in the same way as industrial knitting machines, producing a lovely jacquard fabric. The machine selects and changes the colour automatically.

The electronic patterning is



The Brother KE-100 Super Drive



achieved using the PPD with a special cartridge. This allows the stitch pattern or patterns to be used to be put on to a block, which is then sent to the machine for knitting. Multi-coloured patterns can be drawn out in colour on the screen and the machine will select the needles correctly to knit the design.

The machine is fascinating to watch when knitting multi-colour patterns. The correct colour is selected for the first row and after knitting this row, the colour is changed automatically. This process is repeated for each of the colours used in the design. If necessary, the carriage may be moved automatically to the other side of the needle bed without knitting to keep the colour sequence correct!

The main problem with this machine is that it requires a larger space than a standard machine with ribber, because of the width of the colour changing section. However, for the knitter who is interested in producing unusual fabrics quickly, this is a small disadvantage compared with the

ease with which intricate designs can be entered and knitted.

BLOCKING MATS

In one of my 'Teach In' articles about knitting skirts, I mentioned a blocking mat which I use when pressing skirt panels. Unfortunately, by the time the article appeared in the magazine these mats were no longer available! Some of you have contacted me through the magazine to enquire about them. I am delighted to be able to tell you that a similar blocking mat is now available from you local Bramwell stockist.

The mats come in two sizes, the smaller size being large enough for a skirt panel. For anyone who knits large sizes or frequently makes sideways knitted garments, the larger size has a very generous surface area. The backing is foam, making it possible to pin into the mat easily. The milium surface prevents the heat being transferred to the

surface underneath. When pinning to shape, the pin marks are left in the surface after removal of the garment piece, making it very easy to pin two or more pieces to the same shape. The top surface of the mat is marked with centimetre squares, which makes it very easy to block garment pieces to size.

After using the blocking mat for any pressing involving the use of steam, always leave it open to dry before rolling it for storage.

For more details of the KE-100 Super Drive, KH270 Chunky and CX35 machine, contact you local Brother dealer or Brother Ltd., Shepley Street, Guide Bridge, Audenshaw, Manchester. Blocking mats should be available from your local Bramwell stockist or contact F. W. Bramwell, Unit 5, Altham Lane, Altham, Accrington, Lancs. General information can be found in Diane's book 'Chunky Knitting'. This is available from your local dealer for £4.95 or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £5.25 including p&p.

Shamal adds life with 20% wool

- * 20% wool / 80% acrylic for better results.
- * Knits as a 4-ply — bulky but light.
- * Machine washable.
- * 40 colours including Shetland-type mixtures.
- * Great value. Full 44" garment in a 400g cone.

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POSH FROCKS by ANN BROWN

3 ROYAL COCKTAIL TWO PIECE

MACHINES

A lace carriage is required for this design. No ribber required.

YARN USED

500 [650, 700, 750]g Yeoman Yarns Grigna (MY).
250g Yeoman's Supersheen to match (could be replaced with Bramwell's Silky).
1 x 50g cone of Citadelle viscose tape to match/contrast.
1" elastic for waistband and 2 shoulder pads.

BUST SIZES

32-34 [36-38, 40-42, 44-46] ins. S [M, L, XL].

HIP SIZES

34-36 [38-40, 42-44, 46-48] ins. If only one figure is given, it applies to all sizes.

TENSION

6 sts and 14 rows to the inch working throughout with Grigna unless otherwise stated worked on st st on Jones+Brother 910 at T 3 and two dots. The swatch being pressed sideways as will the finished fabric. The purl side is the right side. (This is 1 whole no and 1 dot looser than my usual single hobby tension.)

YARN STOCKISTS

Grigna and Supersheen from Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS.

Citadelle - Posh Frocks by Ann Brown, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.

ABBREVIATIONS

Carr - carriage; CL - Carr left; CR - Carr right; Beg - beginning; Decr - decrease; Hold - all ndls forward as far as they will go; Incr - increase; L - left; MT - main tension; Ndls - needles; Pts - points; Rem - remaining; R - right; RC - row counter; Sts - stitches; T - tension; WP - working position; 18/18 st - count 36 sts, 18 sts either side of '0'; J - represents a ndl.

NOTE

Carry all yarns where possible up edges allowing length of yarn equivalent to knitting edge so edges can stretch.

Just in time for the season of parties and socialising we have a super pattern for you - from Posh Frocks by Ann Brown - but in this case a beautifully detailed two-piece with elegant top and flared skirt.

Ann has just designed a new Suit Collection and the book which is published by Swiftknitters of Portsmouth is available to MKM readers at a special price. Turn to page 23 for more about Posh Frocks, Swiftknitters and this special offer.

SKIRT

Skirt length presses to 25 inches inc or reduce by six sts to the inch. The skirt hangs from a yoke of 4 inches so actual skirt length is 29 inches.

1. Cast on 74/74 sts with waste yarn. Knit 1 row nylon cord.

RC 000 Working in Grigna at MT unless stated.

2. CL Knit 15 rows all sts. RC 15.

3. CR Bring 14 sts hold R Knit 1 row. Bring 1 st hold R Knit 1 row. Repeat until 74/16 in hold only. RC 27.

4. Knit 1 row all sts. RC 28.

5. CL With Supersheen only MT-2 and Knit 2 rows. One panel complete. RC 30.

6. Repeat pts 2 - 6 inclusive 32 [35, 38, 41] times. RC 960 [1050, 1140, 1230].

7. Pick up sts from nylon cord. Knit 1 row MT. Cast off loosely.

YOKE AND WAISTBAND

Cast on 52/52 [55/55, 58/58, 62/62] sts with waste yarn, knit 1 row nylon cord. Knit 32 rows MY, MT, pick up sts from nylon cord, you have made a hem which will be your waistband. With Grigna and Supersheen tog at MT+2. Knit 36 rows all sts. Take Skirt with knit side towards you (right sides tog) and evenly place half skirt over these ndles, seam to the side, bringing all carrying yarns towards you and weaving in any ends. Break off Silky and at MT with Grigna Knit 1 row. Cast off loosely. Repeat for other half of skirt.

TOP KNITTED IN THE ROUND WORKING FROM FRONT TO BACK

Adjust length by using st count, shoulder to the left and waist to the right. Punch a card or draw a mylar sheet as below, suitable for all machines. (Knitmaster ... you

will lace one row and knit following, Jones+Brother and Toyota use Lace carr for 2 rows then knit 2 rows as in pattern.)

Only these rows need to be punched.

0 = hole punched

* = unpunched hole.

.....	10
...0.....0.....0.....	9
...0.....0.....0.....	8
...0.....0.....0.....	7
.....	6
...0.....0.....0.....	5
.....	4
...0.....0.....0.....	3
.....	2
...0.....0.....	1

123456789012345678901234

RC 000 CL

1. Cast on 15/69 sts with waste, knit 1 row nylon cord. Knit 4 [8, 8, 12] rows Grigna MT.

2. Knit 14 [14, 18, 18] rows Grigna MT inc 1 st left on alternate rows. RC 18 [22, 26, 30]. 22/69 [22/69, 24/69, 24/69].

3. Knit 6 rows Supersheen MT-2, Knit 14 Grigna MT inc 1 st L on alternate row. RC 38 [42, 46, 50]. 32/69 [32/69, 34/69, 34/69].

4. With Grigna and Supersheen cast on 33 [33, 31, 31] sts left. Knit 2 rows Grigna MT. All sizes RC to 44 and 65/69 sts.

5. Knit 6 rows Supersheen MT-2, knit 4 rows Grigna MT, knit 10 rows lace seq with Grigna MT, Knit 2 rows Grigna MT, Knit 6 rows Supersheen MT-2, Knit 16 rows Grigna MT, knit 6 rows Supersheen MT-2 (50 rows). RC 94. AT THE SAME TIME INCR 1 ST L ROWS 55. 65. 75. 85. 69/69.

6. With tape from floor and 1x1 pusher bring alternate ndles to hold, 'e' wrap with tape. Knit 2 rows Grigna MT. RC 96.

7. With Grigna and Supersheen cast off 24 sts left for neck. 45/69.

8. Knit 2 rows Grigna MT, Lace 10 rows Grigna MT, knit 4 rows Grigna MT, 'e' wrap alternate ndls with tape Knit 6 rows Supersheen MT-2. RC 118.

9. Knit 16 rows Grigna MT, Knit 6 rows Supersheen MT-2, 'e' wrap alternate ndls, Knit 4 rows

Grigna MT, Lace 10 rows Grigna MT, (centre Front) Knit 4 rows Grigna MT, 'e' wrap alternate ndls with tape. RC 158.

10. Knit 6 rows Supersheen MT-2, Knit 16 rows Grigna MT, Knit 6 rows Supersheen MT-2. RC 186.

11. 'e' wrap alternate ndls, Knit 4 rows Grigna MT, Lace 10 rows Grigna MT, Knit 2 rows Grigna MT. RC 202.

12. With Grigna and Supersheen cast on 24 sts left. Knit 2 rows Grigna MT, 'e' wrap alternate ndls with tape. RC 204.

13. Knit 6 rows Supersheen MT-2, Knit 16 rows Grigna MT, knit 6 rows Supersheen MT-2, knit 4 rows Grigna MT, Knit lace seq with Grigna MT, knit 2 rows Grigna MT, Knit 6 rows Supersheen MT-2, Knit 2 rows Grigna MT (52 rows total). RC 256. AT THE SAME TIME DECR 1 ST L ROWS 210, 220, 230, 240, 65/69.

14. With Grigna and Supersheen cast off 33 [33, 31, 31] sts left for armhole. 32/69 [32/69, 34/69, 34/69].

15. Knit 14 rows Grigna MT, 6 rows Supersheen MT-2 decr 2 sts left every 4th row, Break off Silky. RC 276. 22/69 [22/69, 24/69, 24/69].

16. Knit 14 [14, 18, 18] rows Grigna MT decr 2 sts every 4th row till 15/69. RC 290 [290, 294, 294].

17. Knit 8 [16, 16, 24] rows Grigna MT all sts. Side underarm. RC 298 [306, 306, 314].

18. RC to 4 [8, 8, 12] here. Repeat pts 2 to 6 inclusive.

19. With Grigna and Supersheen cast off 18 sts L for back neck 51/69.

20. Repeat pt 8, 9, 10, 11 and on pt 12 cast on 18 sts back to 69/69 then continue to repeat through to pt 16 inclusive.

21. Knit 4 [8, 8, 12] rows, pick up sts from waste, Knit 1 row Grigna MT. Cast off very very loosely. PRESS BODICE BEFORE ATTACHING TO WELT.

DEEP WELT

Cast on 52/55 [55/55, 58/58, 62/62] sts 'e' wrap with MY at MT. Knit 30 rows. Wrap alternate ndls with tape. Incr MT+2 and knit 1 row then at MT Knit 28 rows all sts. Take bodice front with wrong side facing evenly place over same ndls, Knit 1 row cast off. Take beginning cast on edge of welt with knit side facing and hook back over same sts, now take cast off edge (the one just done) and hook back on same sts, knit 1 row cast off. Hem caught back on machine. Repeat for other side.

SLEEVE ONE SIZE

Sleeve head to the left, cuff to the





right. Same seq as body.

1. Cast on 'e' wrap 24/66 with Grigna MT. Knit 8 rows. RC 8.

2. Knit 14 rows Grigna MT incr 2 st left on alternate rows. RC 22. 38/66.

3. Knit 6 rows Supersheen MT-2, Knit 16 Grigna MT incr 1 st L on alternate rows. RC 44. 49/66.

4. Knit 6 rows Supersheen MT-2, knit 4 rows Grigna MT, knit lace seq with Grigna MT, Knit 2 rows Grigna MT, Knit 6 rows Supersheen MT-2, (28 rows) incr 1 st left on alternate rows. RC 72. 63/66.

5. Knit 16 rows Grigna MT, knit 6 rows Supersheen MT-2. RC 94.

6. With tape from floor and 1x1 pusher bring alternate ndls to hold. 'e' wrap with tape. Knit 4 rows Grigna MT, Lace 10 rows Grigna MT, knit 4 rows Grigna MT, 'e' wrap alternate ndls with tape Knit 6 rows Supersheen MT-2. RC 118.

7. Knit 16 rows Grigna MT, Knit 6 rows Supersheen MT-2, 'e' wrap alternate ndls, Knit 4 rows Grigna MT, Lace 10 rows Grigna MT, knit 4 rows Grigna MT 'e' wrap alternate ndls with tape. RC 158.

8. Knit 6 rows Supersheen MT-2, Knit 16 rows Grigna MT, knit 6 rows Supersheen MT-2. RC 186.

9. 'e' wrap alternate ndls, Knit 4 rows Grigna MT, Lace 10 rows Grigna MT, knit 4 rows Grigna MT, 'e' wrap alternate ndls with tape. RC 204.

10. Knit 6 rows Supersheen MT-2, Knit 16 rows Grigna MT.

RC 226.

11. Knit 6 rows Supersheen MT-2, knit 4 rows Grigna MT, knit lace seq with Grigna MT, knit 2 rows Grigna MT, Knit 6 rows Supersheen MT-2, (28 rows total) Decr 2 st left every 4th row throughout seq. RC 254.

12. Knit 16 rows Grigna MT, 6 rows Supersheen MT-2 decr 2 sts left every 4th row, Break off Silky. RC 276. 38/66.

13. Knit 14 rows Grigna MT decr 2 sts every alternate row until 24/66 and RC 290.

14. Knit 8 rows Grigna MT all sts. Cast off all sts loosely.

CUFF

1. Cast on 29/28 [30/29, 31/30, 32/31] sts 'e' wrap. Knit 50 rows Grigna MT decr 1 st both sides every 8th row. 23/22 [24/23, 25/24, 26/25].

2. 'e' wrap the alternate ndl with tape then Knit 1 row at MT+2. Knit 48 rows MT incr 1 st every 8th row until you reach the beg st count. Take PRESSED sleeve and evenly gather on to cuff. Knit 1 row. Cast off. Work as for welt to attach this cast off edge to sleeve. Repeat for other cuff.

FRONT NECK TRIM

Hook front straight neck evenly over 19/19 sts, then hook each side of neck (cast on and off edge) each over 21 sts both sides (40/40 in WP). Knit 1 row Grigna, ** 'e' wrap alternate ndls, Knit 2 rows **. Transfer sts from ndls 19 and 20 both sides of 'O' to ndls either side then move sts inwards so these ndls are not empty (you are making mitred corners) you will now have 38/38 in WP. Repeat ** to **. Now transfer sts from ndls 18 and 19 both sides and repeat ** to **. Now transfer ndls 17 and 18 both sides moving work in. Repeat ** to **. Knit 10 rows all sts, cast off loosely.

BACK NECK TRIM

Work as for front neck except sides of neck (Cast off and on edge) are over 16 sts each, you will have 35/35 ndls WP.

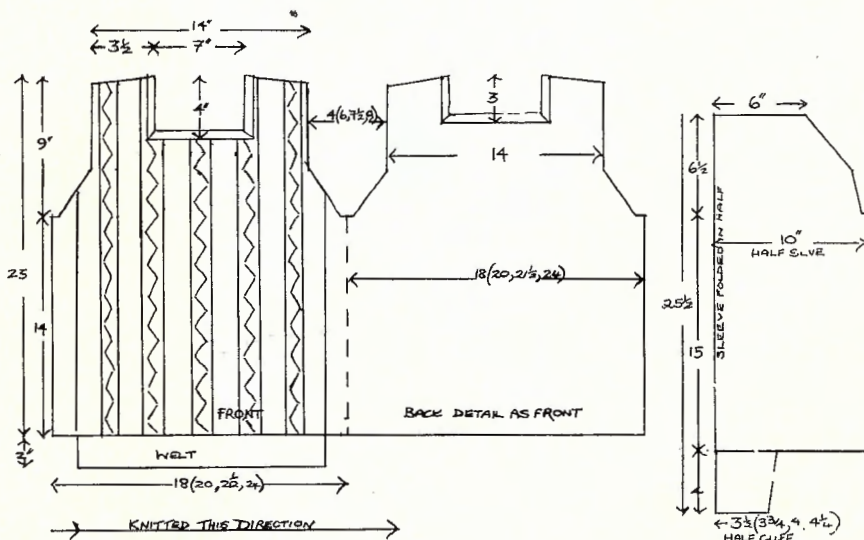
SHOULDER PAD COVERS

1. Cast on 10/10 sts. Incr 1 st beg of every row until 28/28. Knit 40 rows.

2. Bring 1 st to hold same side as carr, Knit 1 row. Repeat until 10/11 sts rem in WP. Knit all sts in over next 2 rows, pick up sts from cast on edge and incr edge. Knit 1 row all sts. Cast off. Lightly steam press, turn inside out, insert pad, sew up outside edge.

PRESSING AND FINISHING

Draw 2 lines on your ironing board, the distance between being the length of the skirt. Thread binding wires through the hem of the skirt wrapping the edge with the wire, 2 wires needed. Pin the waist to the left on the board (narrowest edge) and pull the skirt down to the right; secure wires with glass headed pins. Steam press all skirt. Press top to specification drawing. Join underarm and shoulder seams and set in sleeves putting lots of gathers to sleeve head with small zig zag st on sewing machine, sew in all ends. Crochet hem with a round of Grigna or tape working in dcs using crochet hook from your machine pack. The hem will be gathered at this pt but if you stretch the edge (as it will be when pressed) it will stretch to the pressed width of the panel. Steam press hem again to flatten crochet, check for even hemline. Catch back trim around neck and thread waistband elastic through skirt. Sew up sides of yoke on skirt. Join cuff seams by hand, fix in shoulder pads. Final press.



POSH FROCKS by ANN BROWN

Ann was first introduced to a knitting machine at Kingston Polytechnic, Surrey where she studied for her BA in Fashion and Design. No one at the college, at that time, knew how to use a knitting machine so Ann taught herself to knit. On leaving college in 1973 with her honours degree she went to work in the industry travelling Europe and the Far East and working with manufacturers to ensure her designs were correctly knitted. After gaining experience with industry Ann decided to start her own knitting business in 1977, so she sold her mini and bought a Knitmaster 326 with ribber plus a bicycle!

"I decided to knit men's classic jumpers in natural fibres and sold them through an agency in London. My last order was to be shipped to Japan and was worth over £3,000. I was three months pregnant at the time, so I employed a small group of ladies and we turned the order round in a couple of months".

Ann didn't get back into knitting again until her twin boys were 18 months old. Then she began knitting cocktail dresses for a local company. As the children grew, so did Ann's work load, until she was designing, writing patterns, bagging up outworkers' knitting as well as being the hot line

trouble shooter for all the knitters' queries.

With all this experience, Ann started Posh Frocks in 1984.

"Initially, I started six-week courses. One week we knitted a top, the following week a skirt, so that the students had made three outfits at the end of the course. The courses have now been overtaken by my 'One Day Dress' which is a day workshop on any one of my designs. We cover the making of the design in a day".

The day classes are extremely popular, especially when they are combined with a talk at the knitting club, and have taken Ann all over the country. She sells her wide range of patterns by Mail Order or at Exhibitions and the yarns she uses may also be ordered by mail if they cannot be found locally.

Ann's designs have been a regular feature of the Swiftknitters Circular and she has been working together with Peter Welsh to produce the Posh Frocks "Suit Collection", a beautifully illustrated new book containing seven original and stunning suits designed so that skirts, tops and cardigan can be mixed and matched to make your own exclusive combination. The 'e' wrap detail that Ann uses on these patterns (and our cocktail

two-piece) is typical of her individual style. The size range of the new patterns is 32 to 44 inch bust, 36 to 46 inch hip and they can all be knitted on the most basic standard gauge machine. Swiftknitters, 131/133 Fratton Road, Portsmouth publish the new Posh Frocks "Suit Collection" by Ann Brown at £6.50 . . . BUT . . . as a Machine Knitting Monthly reader you can buy it at the very special price of only £5.50! Please see the coupon for details.

We asked Peter Welsh of Swiftknitters to tell us some of the history of his company.

"Swiftknitters was established in 1934 as a sewing machine specialist, although in those early days we did deal with the Harrison circular sock knitting machines. Our first shop was in Bognor Regis.

It was during the early 1950's that knitting machines became popular with the domestic market and we decided to take on the Knitmaster agency with the 4500 machine and the Passap agency with the M201. It is surprising how many of these machines are still in use today. In 1954 we opened our first shop in Fratton Road, Portsmouth and it was

1972 when we moved to our present premises. The year 1981 saw the first Swiftknitters Showtime which we continued with great success until 1987. It was at our first show in 1981 that we launched Swiftknitters Circular postal magazine which goes into its tenth year this month.

Our first pattern book publications were in 1984 with Jo Beedles' Hobby Knop Collections. Artistic Collection, Half Pint Collection, Punchcard Picture Knitting and Glad Rags followed in subsequent years. We also published Themes & Variations by Mary Dowse in 1988.

Now drawing to the end of 1990 we are pleased to be associated with Ann Brown and to publish her designs in Posh Frocks "Suit Collection".

Who knows what the future will bring. The domestic knitting machines are now so versatile – a far cry from the hand-fed machines of the 50's. At Swiftknitters we feel that we have played an active part in encouraging the enthusiastic machine knitter to make use of the modern technology available to them and hope that we shall continue to do so in the future."

POSH FROCKS READER OFFER

Posh Frocks "Suit Collection" by Ann Brown is available to MKM readers at the privilege reduced price of £5.50. But hurry . . . this offer closes November 30th 1990 and we regret books can only be sent to UK addresses. To get your copy fill in the coupon below and post it to:-

Posh Frocks
Machine Knitting Monthly,
3 Bridge Avenue, Maidenhead,
Berkshire SL6 1RR.

Please allow 21 days for delivery.

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Please debit my Access/Visa Account
My card number is:

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A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD.

Please send me _____ pattern(s)
at £2.50 each.

I enclose cheque/PO for _____
made payable to Mary Dowse.

Name _____

Address _____

Postcode _____

Payment should be made in sterling
cheques only please. Please print clearly
and copy details on a plain sheet of paper
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SPOTLIGHT

THE AMY ROSE COLLECTION

Amy Rose Elworthy, or "Rose" to her friends and acquaintances, will immediately put you at ease when you visit her and her friendly working team down at the Mill in South Wales. It didn't take long for me to feel completely at home and I quickly became aware of her love and enthusiasm for the animals and their natural fibres which have become her livelihood.

"The Amy Rose Collection" Fine Fibres Ltd. is a relatively small but flourishing family concern which Rose has built up in the last couple of years, to encompass all aspects of natural fibre processing and blending to suit both enthusiasts and businesses alike.

The daughter of a farmer, Rose grew up in the New Forest where her love of the land and the breeding of animals became second nature. It is not surprising, therefore, that these childhood experiences later developed into a successful business venture. Rose had always loved goats and quickly discovered the delights of hand spinning – a craft in which she has since had many years' experience. She also knows a great deal about goat breeding and what better place to combine these two talents than in the South Wales valley of Ebbw Vale in Gwent where she had moved with her late Welsh husband and family some six years ago.

Once she had settled into the area Rose realised that she was not alone in her breeding and spinning interests and that there was a great need for somewhere where smaller amounts of fibre than could normally be dealt with at the larger mills, could be spun professionally and quickly to order. Rose took the plunge and, despite opposition and discouragement from the "experts", invested every penny she had to open up her small mill on one of the Vale's Industrial Estates – not a five minute drive from her home up on the Welsh hills.

I was given a guided tour of the Mill and saw the machinery in motion – all processes are well catered for and Rose offers her customers everything from a basic scouring and combing service to preparing natural fibre for hand spinning through to larger scale carding, blending and spinning to suit the requirements of individual businesses and concerns. In fact, in this respect Rose has the edge on her larger competitors for she is able to offer an efficient yet friendly

service which is more able to adapt to specific requests.

I asked Rose if there was any order too great or too small. To the latter she replied that it was not possible to process less than five kilos of fibre through her machinery. In fact, for any amount under twenty kilos in weight, the customer must expect only to receive approximately 60% to 70% of their own fibre back. Rose explained that this is because small quantities have to be blended to make up a suitable amount for processing. Apparently other factors also have to be taken into consideration – how "clean" the fleece or fibre is in the first place, for instance. However, with over twenty kilos you can expect 100% return of the original fibre (which excludes the natural loss of around 20% incurred during processing) – this is yet another advantage over the larger mills where you could not expect to receive anything other than a "blend" of your own original fibre.

Having completed my tour of the mill, I was whisked away to Rose's house to learn more about the "production" side of the business. As I mentioned earlier, Rose moved into a house high above Ebbw Vale – literally on the outskirts of habitation, where concrete and industry meets with the wild, unspoilt Welsh countryside – overlooking the valley below and beyond for several miles. Admittedly, her house did not stand alone, there were a couple of other residences scattered in the nearby vicinity which Rose described as "overcrowded", implying a built-up area! She says she yearns to return to the solitude of her childhood where farm buildings were the only evidence of man! Meanwhile, she concentrates on breeding in her own back garden! The breeding of goats that is!

Rose is certainly at one with her herd of fifty goats and she tends to them lovingly, knowing that the rewards will be well worth the effort, for it is from these goats that Rose acquires some of the most beautiful, soft, natural fibres, which she processes in her mill. Her breeding knowledge has encouraged her to specialise in Mohair and Cashgora goats, whose fibres have become very popular in the last few years. Even in their natural state, the fibres from these goats are very soft and silky and some of the colours are incredibly subtle. Rose showed me Honey and Grey Mohair, Chocolate, Honey and Black

(actually grey) Cashgora and says she is hoping to breed a pure Black Cashgora. For anyone who is unsure, "Cashgora" is a relatively new fibre which has developed from cross-breeding between Mohair and Milking goats, the latter carrying the Cashmere gene which gives the fibre that extra softness.

Both the Mohair and the Cashgora are 100% natural fibre after processing at the Mill and other fibres including Jacobs, Merino and Camel are also easily accommodated and blended on request. Whilst natural colours make up the bulk of the business, Rose also offers a dyeing service for those who require specific colours. She showed me a skein of coral pink Cashgora, then proceeded to produce a pile of garments from one corner of the room, in a range of shades and combinations of naturals through to colourful Fair Isles.

I have omitted to mention that Rose has another interest which adds a further dimension to her craft – that of machine knitting. In fact, I could not pass through a room without noticing a variety of knitting machines in residence on every available table and in any spare corner! From the latest electronic Passap to a Brother Chunky punchcard model, Rose seemed to have them all, but she is very fond of her Singer Freestyle which she says "knits like a dream". Some of the garments she showed me were indeed proof of this – interesting chunky jackets, colourful sweaters and one large "throw-over" wrap with yards of fringing to name just a few. Rose has shown some of her garments at the Knitting Exhibitions in the past year and two of her best, a lady's coat in Cashgora and the original version of the wrap, are currently over in Japan where they are being exhibited in the World Trade Fair. Let's hope The Amy Rose Collection will gain the acclaim it deserves.

Apart from knitting up her own yarns, Rose is now experimenting with woven fabrics which can be made into suits, coats and jackets to team up with the knitwear. Knitting machines, weaving looms – what else could such a creative household contain? – I wondered as I started to make moves to go. Sure enough, on passing through the hallway to the front door, we passed two spinning wheels (of the traditional type). "That reminds me", said Rose, "I'm going to organise some 'Learn to Spin' weekends –

and my guests will be taken on a visit round the Mill too!"

As I waved goodbye and drove off down the hillside, I marvelled at the willpower and strength of character, wondering just where Rose fitted in all those extra hours in the day, between tending to the goats, weaving and knitting up sample garments to show off to potential customers, not to mention overseeing the smooth running of the Mill!!

Rose will be pleased to hear from anyone who would like to know more about any of her activities, including the spinning weekends and visits to the Mill, which should be made by prior appointment. You can contact Rose or one of her friendly team at the Mill by phoning 0495 301377 during daytime hours. I for one, must take this opportunity to thank Rose and her colleagues for sparing so much precious time to give me such an interesting and inspired morning. (PS: I did get lost on the way home!)

Last Christmas I knitted garments for every member of the family, bar my son. I decided this wasn't quite fair, so I hunted for yarn in a suitable colour. It had to be maroon acrylic that I normally used for ballet cardigans. On the 24th December I was knitting the second sleeve. Giving him the sweater, I reminded my son of the old story about the girl whose twelve brothers were turned to swans. The only way she could turn them back into men was if she knitted each a shirt in one night. She managed this, except for the last sleeve (I wonder what machine she used?). So her youngest brother ended up with one swan's wing.

My daughter guessed what I had done, recognising the yarn. "I see you have your ballet cardigan" she said to her brother. "Yes," he said, "I'm going to dance Swan Lake".

I had been knitting tiny boy and girl dolls. The members of the Women's Institute admired them when they came to my house for a Committee meeting. Several ladies ordered dolls for grandchildren. "Do you hand knit them?" asked one lady. "Some of them are hand knitted," I replied "but I have adapted this one for the knitting machine". (I was rather proud of this!) "Never mind" she said, "it won't matter." "You can go off people, can't you?" J.L.

LEE BEE LIFESTYLE

POLO PONIES

My machine decided that it did not want to be an Electronic for this garment, and shut down its memory, leaving me with no alternative but to hand select the pattern! It has since been fixed by "Super Tim" – my thanks to him!

Lavinia Lawry-Johns

So for those without a 60 stitch pattern facility, there is no excuse not to do this particular pattern! I managed by having the graph enlarged so that it was easy to follow and put the machine into Fair Isle mode. Providing that the hand selected needles are

brought forward past "C" position, they will pick up the yarn in feeder two.

For those who have well behaved machines, the hardest part will be copying the design on to the mylar sheet. The rest can be as simple or as complex as you

wish. The yarn I used was the beautiful Polworth yarn from The Amy Rose Collection, which also knits on a chunky machine – again following the graph for hand selection, but remember that the thicker yarn, the bigger the pattern will come out, so make sure that you position the design with enough rows to complete it in!

I left out the polo stick and Swiss darned the stitches in afterwards to avoid the uneven effect which sometimes occurs with individual stitches in the contrast colour. By doing this, I was also able to bring in the second Polo Player with the reverse switch up before the first

one was finished. The illustrated sweater shows the second player lower down than described in the knitting instructions because I was using hand selection and I used two different balls of yarn to prevent the motifs being joined by long floats. The small pattern breaks up the severity of the change-over, and represents paddock fencing. Other colours can be added by Swiss darning or you could colour dye the players. A change to a lighter shade at the point where the ear finishes will allow the colours to show through more clearly when colour dyeing.

There are a number of different ways in which this design can be incorporated into a garment. For example, the background could be plain with just the motif in the contrast colour. A sleeveless jacket with a pony on each side would look good or a sweater front with a single motif in the middle is another alternative. If you use standard 4-ply yarn, please follow a basic pattern instruction with which you are familiar in order that the garment knits up to the correct size.

4 POLO PONIES SWEATER

PATTERN RATING

*** Recommended for experienced knitters

MACHINES

This pattern is suitable for all electronics

MATERIALS

Amy Rose Collection Polworth yarn.
400g in Charcoal (MC).
240g in Pale Grey Random (Col 2).

GARMENT WEIGHT

Finished garment weighs 550g.

This yarn is 100% lambswool and can be obtained from Amy Rose Collection, Unit 1, Cwm Draw Industrial Estate, Ebbw Vale, Gwent NP23 5AE.

MEASUREMENTS

One size to fit 107-117 cm, 42-46 in.
Actual size 122 cm, 48 in.
Length to shoulder 69 cm, 27 in.
Sleeve seam 49 cm, 19 1/4 in.

TENSION

27 sts and 37 rows to 10 cm measured over Fair Isle motif (tension dial setting approximately 9.2 MT).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

See introduction for patterning variations.

ROW COUNTER PATTERN

BACK

Using MC cast on 80 sts each side of centre 0 in 1x1 rib. 160 sts. With TD at 7/7, K 30 rows rib. Transfer sts to main bed.
RC 000 with TD at 9.2, K 152 rows MC only.

RC 152 Shape armholes by casting off 5 sts at beg of next 2 rows.

RC 154 Dec 1 st at each end of next 3 rows.

RC 158 Dec 1 st at each end of every alt row 7 times in all. 130 sts rem. Work straight until RC reads 235.

RC 235 Shape shoulders using HP by placing 10 sts at opposite end to the carriage into HP on next 6 rows.

RC 241 Place markers for back neck on sts 30 each side of centre 0. Cancel HP and with TD at maximum, K 1 row.

RC 242 Cast off with latch hook.

FRONT

Work as for back to completion of 30 rib rows and transfer sts to main bed.

RC 000 With Col 2 in feeder 1/A and MC in feeder 2/B for Fair Isle, program machine for small patt and K 7 rows.

RC 015 With Col 2 in feeder 1, K 3 rows plain.

RC 018 Program motif at right: G5-65. Make sure motif faces towards centre. Thread MC in feeder 2 for Fair Isle and K motif to patt row 76.

RC 094 Programme motif with reverse mode at left: Y5-65. K to patt row 76 if Swiss darning or cont to end of motif at patt row 110. **At the same time;**
RC 152 Shape armholes by casting off 5 sts at beg of next 2 rows.

RC 154 Dec 1 st at each end of next 3 rows.

RC 158 Dec 1 st at each end of every alt row 7 times in all. 130 sts rem. K until RC reads 210.

RC 210 Push 12 sts at right and all sts at left of centre 0 to HP. Set machine for HP. Work on rem sts at right for first side of neck and dec 1 st at neck edge when RC reads 211 and on every foll row, 8 times in all.

RC 220 Dec 1 st at neck edge on every alt row 8 times in all. 37 sts rem at right. K until RC reads 235.
RC 235 Shape shoulder using HP and place 10 sts into HP on next and every foll alt row, 3 times in all. Push rem sts into HP.

RC 241 Reset to start of neck shaping and return 53 sts at left to WP. Complete to match first side, reversing shaping. Knit 1 row MC across each set of shoulder sts with TD at maximum and cast off using a latch hook. Return neckline sts to WP, K 1 row MC and release on to WY.

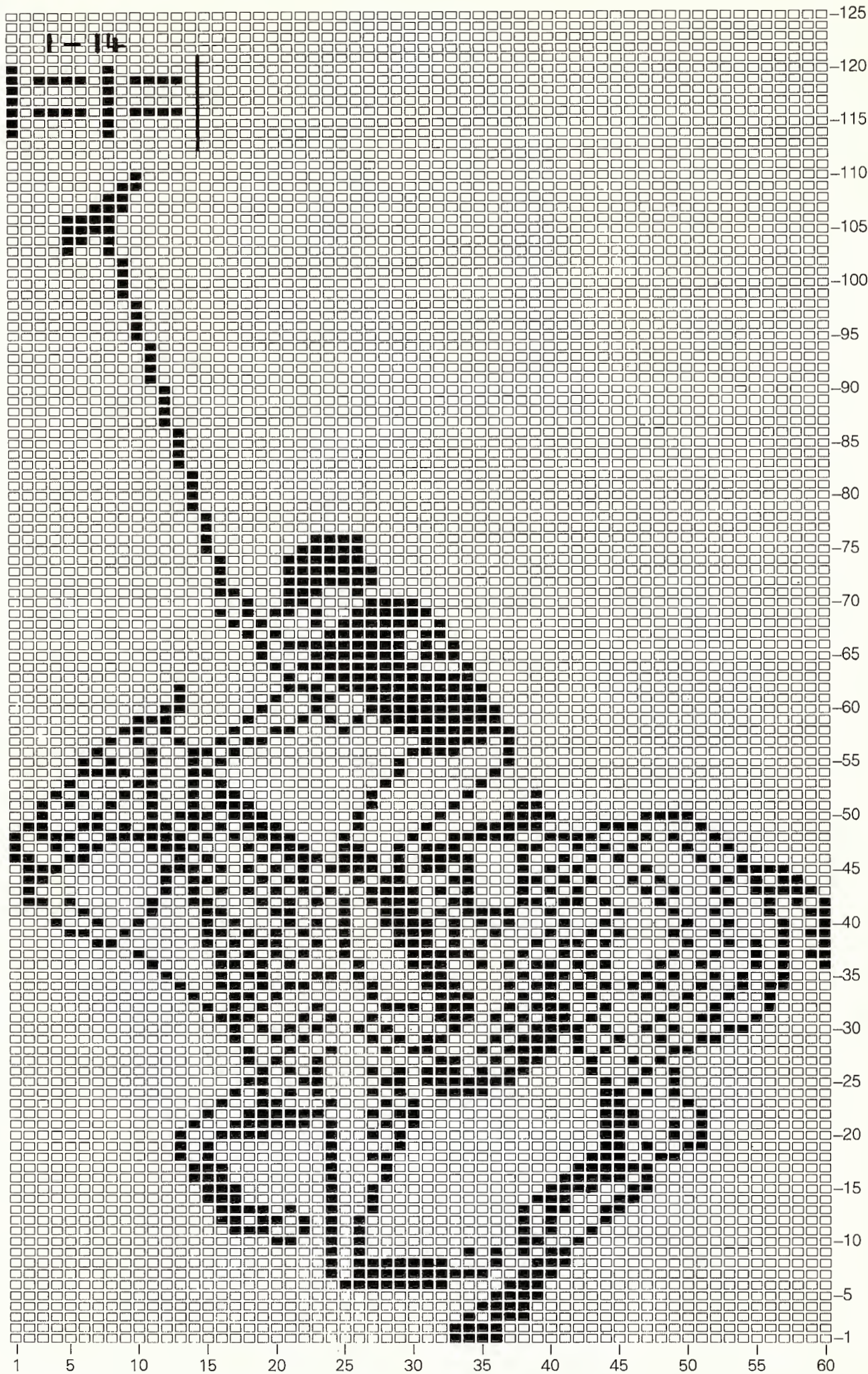
SLEEVES

Using WY cast on 40 sts each side of centre 0 and K a few rows. 80 sts.

RC 000 Using MT and MC K 4 rows.

RC 004 Shape sleeve seams by inc 1 st at each end of every 4th row 35 times in all. 150 sts. K until





RC reads 080.

RC 080 Programme small patt. With Col 2 in feeder 1 and MC in feeder 2 for Fair Isle, K 7 rows. RC 088 With Col 2 in feeder 1 only, K plain until RC reads 156. RC 156 Shape armhole edge by casting off 5 sts at beg of next 2 rows.

RC 158 Dec 1 st at each end of next 5 rows.

RC 163 Dec 1 st at each end of every alt row 5 times in all. 120 sts rem.

RC 173 Mark centre st with WY. K 1 row with TD at maximum and cast off using a latch hook.

CUFFS

Using MC cast on 30 sts each side of centre 0 in 1x1 rib. 60 sts. With TD at 7/7, K 30 rows rib. Transfer sts to main bed. With wrong side facing, pick up main yarn sts along lower sleeve edge and place on to cuff needles. K 1 row and cast off.

NECKBAND

With wrong side facing, pick up sts around neck edge as folls: 58 sts between back neck markers, 27 sts down first side of front neck, 24 stitches from centre front neckline and 27 sts from rem side of front neck edge. 136

sts. RC 000. Using MT and MC K 2 rows plain. Program machine for small patt as on back and front and in Fair Isle K 8 rows. At the same time reduce the tension dial setting by one dot every 2 rows. Change to plain knitting using MC, and K 4 rows, this time inc the tension dial setting by one dot every 2 rows to MT then cont at MT until RC reads 021. Release from machine on to a few rows of WY.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instruc-

tions on yarn band.

MAKING UP

Join shoulder seams. Sew sleeves into armholes, matching WY markers to shoulder seams. Sew side and sleeve seams. Join neckband seam. Fold neckband to inside and catch down main yarn sts. Remove WY. When finishing the neckband, I drew 2 sts together and fastened them down to look like a picot edging on the inside. For the main seams I used a sewing machine, pulling the fabric slightly so that the stitching was no tighter when the garment was stretched. I ladder stitched the ribs to give a neat finish.

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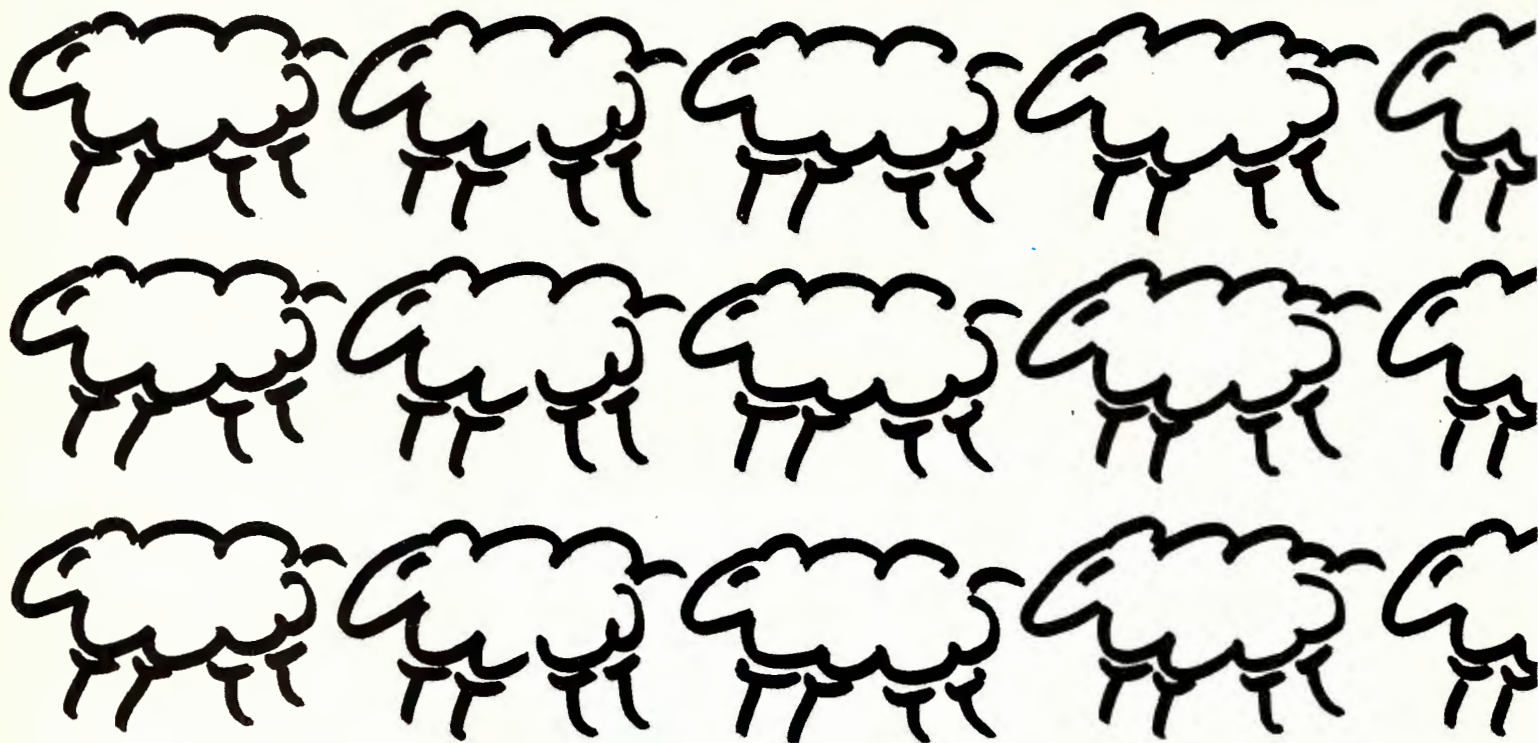
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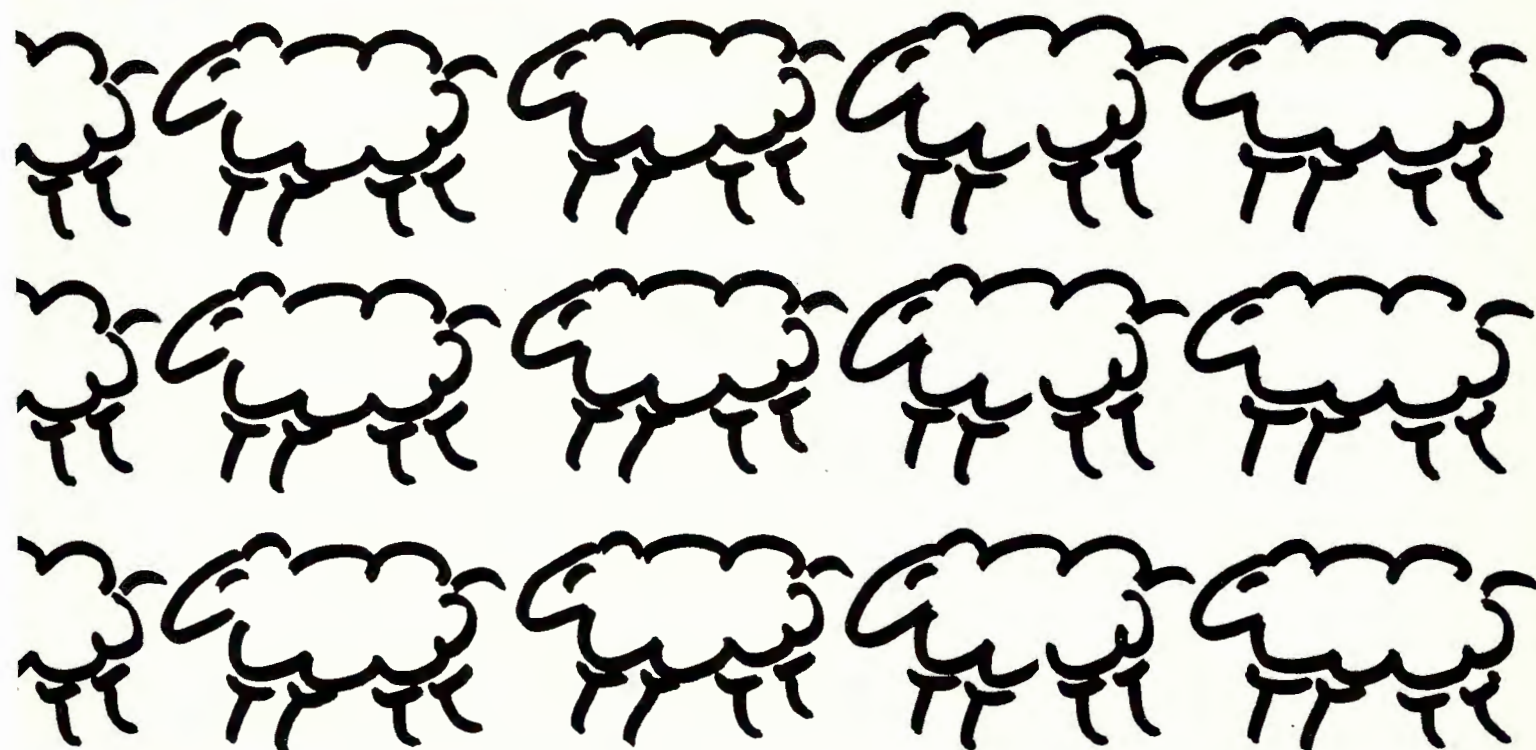
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SINGER SPECIAL

FANCY RIBS

When I started working with the Singer Freestyle (Electronic) Machine, our Editor Anne told me to start at the beginning, just as any novice to machine knitting should do. I did try, I really did, for the first few articles, then I had a request for socks without heels. Socks with heels were illustrated nicely in the Singer handbook, so I abandoned my good intentions to work steadily through the instruction book.

Joan Lafferty

I did go back on the "straight and narrow" for a couple of months, but I'm afraid I have strayed again! In my own defence I must say that I am doing exactly what every beginner does – dipping into

the bits that look interesting! So this time I have been following the chapter on Fancy Ribs. The first is an old friend – single Fisherman's rib, which is sometimes called "English rib",

although I don't know what is particularly English about it. The machine is set to knit on one bed and tuck on the other. In this case it was tucking on the back bed, knitting on the front one. I was a bit surprised at the setting on this machine. I follow the symbol for tuck, it is self-explanatory really. I also understand the little arrow in a circle, which is used for the circular rows at the beginning of any ribber work. In fact, this is the button which gives slip (or skip) patterns. What I don't understand is why I set both tuck and slip buttons on the same bed? However, it doesn't much matter what my opinion is because it knits a nice single-sided Fisherman's rib, as I hope you can see from sample 1.

Next came double sided Fisherman's rib. It will probably not look very different in the picture, but tucking on both beds creates a much firmer fabric. In fact I worked the single Fisherman's rib on tension six and the double one on tension seven. Comparing the two, the stitches worked on tension seven look smaller than the ones knitted on tension six. Tuck stitch does some very strange things to the knitting! which is why one cannot say it too often, "It is impossible to knit tuck stitch (including Fisherman's rib) using a stocking stitch pattern".

I have never seen "two by two double sided Fisherman's rib" before. This is my third sample. As its name implies it is worked on a two plain, two purl setting. Each bed is set to tuck and it gives a nice variation on an ordinary two plain, two purl rib. It is also a very soft fabric, compared with the ordinary Fisherman's rib.

Next in the book came close rib, or full needle rib. The latter name explains it exactly. It is one plain, one purl rib, using every needle on both beds. I have not illustrated this rib because there is nothing spectacular about the look of it. The only thing to remember is that the needles on each bed must not "clash" or there will be some damaged latches to deal with. The instruction book is very clear on how to set the buttons and so on to avoid this happening. This rib is not suitable for the welts of garments knitted in stocking stitch, because when transferred to the back bed there are two stitches on each needle and the welt is wider than the garment. Full needle rib makes very good bands for cardigans, in fact one member of my Knitting Club was so impressed with my

bands that she called them "Joan's Marks and Spencer" bands. I don't know if that great store would take kindly to her description, but they have available techniques quite outside our simple range! The instruction book tells us that this setting is not suitable for use with heavy yarns and I wholeheartedly agree with them. I well remember teaching a couple of young ladies on a chunky machine. They were exemplary pupils and had been going steadily through the instruction book. They were stumped when it came to full needle rib on the chunky machine – and so was I. We could not see any particular use for this setting with thick yarn; I remember I went to the lengths of getting out my standard gauge machine and demonstrating with a very fine yarn to prove my point.

Fancy rib 'A'. This one was new to me. At least it was new in that I had not seen it in an instruction book before, but I have seen the resulting fabric when someone has forgotten to cancel the slip setting after doing the circular rows! The fabric is based on a one plain, one purl setting, with the back bed set to slip and the front to knit. Sample 4 shows this rib quite nicely, I think. I wonder why it hasn't got a name?

Fancy rib 'B'. This rib is cast on as for one plain, one purl, then every other stitch on the front bed is transferred to the back bed. This gives three plain, one purl if looked at from one side and one plain, three purl from the other. I notice my little piece (sample 5) has curled together from the sides, which is unusual for ribbed material. We are always told never to press ribbing, so I don't think I would use this setting for a garment, although it would make one of the ribbed skirts that were fashionable a few years ago. (But then only for the young ladies who were as thin as a bean pole!)

Fancy rib 'C' (sample 6). This is also a new one to me, I haven't even seen it executed by mistake! The stitches are cast on as for one-by-one rib, then alternate stitches are transferred from bed to bed to make a two plain, two purl setting. The front bed is knitted on each row; the back bed is set to '0' when knitting to the right and to 'knit' when going to the left. It sounds as though this would be a bit of a fiddle but one soon gets into a rhythm with it. The back of the work looks like ordinary two plain, two purl rib, while the front has distinct ladders between the ribs.

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SAMPLE 1



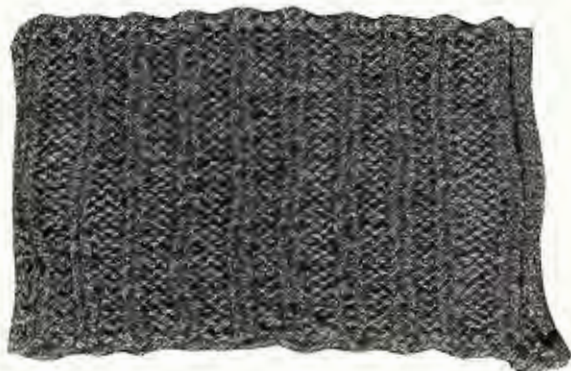
SAMPLE 2



SAMPLE 3



SAMPLE 4



SAMPLE 5



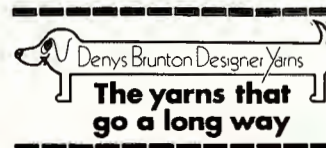
SAMPLE 6

I thought this might make a nice sweater for the menfolk, then I had another thought – would they catch the ladders? Maybe I should make one as a Christmas present, then I shall have to wait until the summer to see if the roses leap up and attack the jumper when the owner is doing a spot of gardening.

The last of the fancy ribs (D) is a variation of full needle rib. I have not illustrated this because it is one that can be adapted to each knitters' personal preference. The work is cast on as for close rib, then stitches are transferred to the back bed in a regular pattern. I have heard this type of rib called "flat rib", which describes it very well. It is a good stitch for skirts knitted in panels because it is not "corrugated" and so does not cling like an ordinary two plain, two purl type of rib.

In knitting all these samples I have learned a couple of details about this machine. One is that it

is essential to make sure that the yarn is properly situated in the yarn mouth on the carriage. I have found that it needs a slight tug to the left, then there is a definite click to denote that it is properly in place. The second thing is to be sure that all the levers, knobs and buttons are set correctly. Several times I wondered why the machine was not knitting, only to find that I had left it on a slip setting. While I am not particularly fond of knitting sample pieces in the normal way, it is very good practise in getting to know the machine. Sorry if I'm preaching again!



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DUOMATIC UPDATE

Dorothy Gill

DUOMATIC SOCKS FOR THE PASSAP DUO 5, DUO 80 AND THE E 6000

One summer, I was working in my garden and suddenly became aware that my feet were too cold for comfort, so went into the house to put on some socks. Not being able to find any I sat down at my machine. They take such a little time to knit that one hour and twenty minutes later I was out in the garden again, wearing a brand new pair, thought admittedly without some of the refinements I shall describe below.

No doubt PASSAP will eventually give us a pattern for socks to be knitted on the Electronic Duomatic, complete with a Form programme, but until they do, here particularly for those of you whose husbands cannot wear 100% nylon and must have largely wool socks (very difficult to find in the shops), is something to be going on with.

I suggest you make one sock for a start to get used to the manipulations involved and use it as a sample for future sizing. If possible, make it in stripes of one round main colour and one round contrast, which will then help you to count your rows when making adjustments.

The first sock I describe below is for a size 4½ to 5 lady's shoe and is based on the best parts of the patterns given in the Duomatic 5 and Duomatic 80 instruction books. The first instructions are meant for Duo 5, Duo 80 and Electronic knitters who want to do it without the console but there are some special indications at the end especially for the E 6000 machine using the console.

Never make socks too loose as the extra material could go into folds in the shoe and be uncomfortable to wear.

Explanatory notes are given throughout.

Material. For an ankle sock use 28 grams of 3-ply Nylox or non-shrink wool and treat it as a practice piece which acts as a stitch swatch, otherwise up to 50

grams per sock dependent on the leg and foot lengths you require. When using 4-ply choose fewer needles and use a larger stitch size.

Stitch sizes. 1x1 rib at 4, all rest at 5½. Duo 5 half a size smaller.

Swatch 40 stitches = 144 mm. 40 rows = 91 mm.

Routine A. Without the console.

Welt. Set up 60 (this number must be divisible by 4) needles in the middle of the machine for a 1x1 rib and make the zig zag at stitch size 3/3, incorporating in the same eyelet a length of Lycra elastic. (Note: any smaller stitch size and the wearer may not be able to get the sock over the heel.) At CX/CX and stitch size 4/4, knit to the right, cutting the Lycra close to the eyelet when about ten needles from the right to enable the tail to run in and thus avoid having to darn it in later. With the point of the orange tool, lift up the starting tail of the Lycra. Take the feeder eyelet out of its socket and using the double ended bodkin thread the Lycra up through the eyelet, cutting the thread again as you knit to the left and approach the end of row three. One row at N/N. Set RC to 000.

Knit 50 rows 1x1 rib for welt.

Leg. Transfer all front bed stitches to empty back bed needles and knit two rows on the back alone, at stitch size 5½. Move the edge springs inwards so that one quarter of the stitches are in each side section and half are in the middle section. Unravel the right hand quarter.

Now turn the ribbing into a circle. Push up 30 needles in the middle of the front bed and make sure that all the latches are open. Open the beds and, using the multi decker tool, take the right quarter off the back bed, turn the tool round and replace the stitches on the opposite needles of the front bed. Do the same with the left quarter. Close the beds. The yarn is now still at the outside at the right. With two separate tools, make a one-stitch cable of the stitches on needles 1 left and 1 right on the front bed. This is to improve the seam in the welt later.

At CX/CX, knit 52 row-counter

rows (that is, 26 rounds), two RC rows colour 1, two RC rows colour 2 throughout, putting balance marks on needles 11 left and 11 right during the knitting, the distance between them to be doubled to 40 stitches when deciding widths.

Heel. Knitted on the front bed this time.

▲ - 10 × 1 • 2.R ▲, then ▲ + 10 × 1 • 2.R ▲.

Put a pusher into WP under every front bed needle and at GX/BX (LX). Work the heel.

At the same side as the lock, pick up the yarn coming from the lock with the point of the orange (red) tool and lay it into the hook of the first needle nearest to the lock. Put its pusher to R/P and reset the edge spring. Knit one row. Lock at left. Do the same at the left. Now repeatedly lower the pusher nearest to the lock, move the edge spring one place inwards and wrap the wool round the last needle to knit until only one third of the needles remain knitting in the centre (and fixing a heel grip from your U 100 E in the middle of the front from underneath to help to keep the developing heel under control). If, because of the number of stitches you are working with there is no clear division into thirds, give the extra stitches to the outer sections, not the middle.

When you are about to work the last row, push up the pusher at the side away from the lock, at the same time as bringing down the one near to the lock. Knit the row.

Wrap the wool round the needle which did not knit, next to the lock and push up the pusher on the side away from the lock. Knit the row. Repeat this row until there remains only one pusher in R/P at each end. Open the beds and with the point of the orange tool, share the wound loop on the front bed edge needle at each end with the opposite needle on the back. Complete the last two rows.

There are other ways to wrap, but one way at a time is enough to learn. This can also be done without the wrapping actions, but a small hole is left at each turnaround, which could be decorative.

(See photograph)

The instep. Locks CX/CX, (LX).

Same stitch size, knit 108 row counter rows.

The toe. Work a fully fashioned decrease as follows with the yellow tool.

At each side - 7 × 1 • RC 4, then - 6 × 1 • RC 2.

When three or four stitches remain on each bed (dependent on the number you originally cast on), break yarn and using the bodkin, thread the tail through the stitches, remove, draw up and fasten off.

Stitch up welt seam with mattress stitch using the starting tail.

VARIATIONS

A. If a longer sock is required, in addition to a greater number of rows in the leg section it is necessary to make some fully fashioned shaping at the back of the calf. In this case, cast on an extra 8 or 12 stitches and after the welt, continue as follows:

1. Ten rounds after the welt, move the stitches on needle 3 at right and left on the front bed, one place inwards on to needle 2, then

follow up, using the decker comb, with all the other stitches.

2. This interferes with the needed rule, so move the end stitch on the left back bed on to the empty needle on the front and rack one place left to look after the right-hand side too. Knit ten rounds.

3. Repeat the decrease, but this time rack right first and move the right back end stitch on to the front in the same manner. Repeat these two procedures until all the extra stitches have been decreased and you have a fully fashioned 'seam' up the calf section. Then continue as in previous instructions.

B. If reinforcement is required in the heel and toe areas, lead a thread of invisible nylon into the same feeding eyelet as the main yarn during the knitting of these sections and knit with both threads, being careful to collect both threads during manipulations. When finishing the sock, make sure that the tail ends of the nylon finish on the outside of the fabric, as a cut end of nylon can irritate the wearer to

distraction if it is on the inside.

C. If elastic is not acceptable in the cast-on rows, try 2×2 rib there instead, pushing up all 64 needles on each bed as though for K/K, then pulling down every third thus obtaining 2×2 over the same width, knitting the welt and reducing to the correct number of stitches for the leg section by transferring both front bed stitches to the empty needle on the back.

ROUTINE FOR KNITTING THE SAME SOCK, USING THE CONSOLE

Stitch A = 101. B = 107. C = 100. Stitch D = 107.

Cast-on number 1 over the same number of needles.

Welt, pattern 101 for 40 rows.

Transfer all stitches to empty needles on back bed, put all front bed pushers into neutral position. At correct stitch size for stocking stitch, knit two rows on back bed alone.

Unravel left-hand quarter of stitches, transfer left and right quarters to front bed as described above, make miniature cable. Put pushers into working position under front bed needles again.

Leg, number 107 for 26 rounds.

Heel, number 100 at GX/LX, work as above but put the pushers into neutral position as you work.

Instep, number 107 for 56 rounds with pushers.

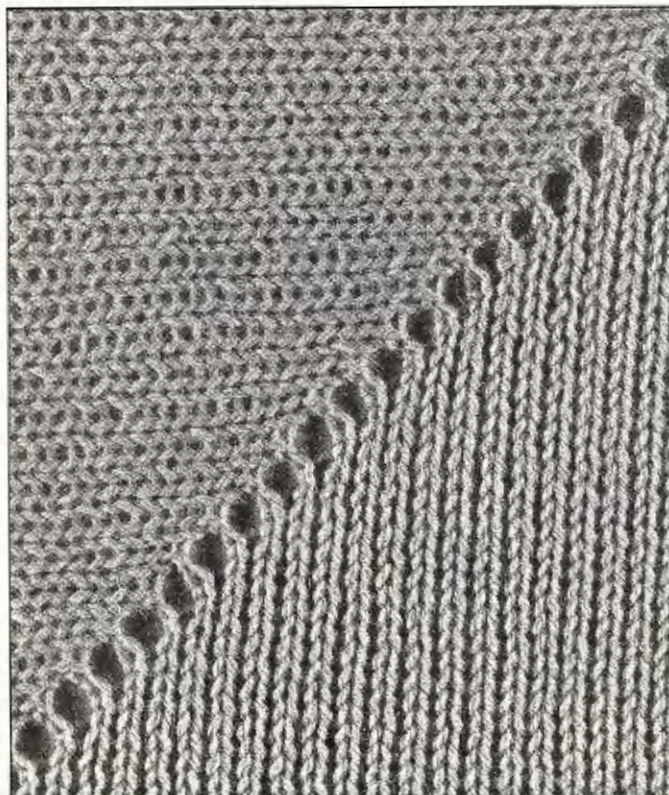
Toe, still at 107 decrease as above.

Finish as for previous sock.

That didn't take long, did it?

Next time I will deal with using the console for patterned socks.

Dorothy's socks can be seen in our hamper of gifts. Colour photograph 8, page 56.



DUOMATIC UPDATE

Christmas is coming. The geese are probably getting fat, as usual. Meanwhile knitters are desperately trying to find enough time to shop, make Christmas presents and provide an endless supply of bazaar items for the PTA or some other fund raising organisation.

Hazel Duignan

I am afraid that I can't stretch your time for you but perhaps I can suggest a few small items which will double as bazaar fodder and stocking fillers. There is a bonus which comes with all this extra knitting. The geese get fat but the knitter stays slim (no time for food).

Firstly what about a household mitten? They are ideal for lots of polishing jobs and handy for hot plates. You will need either two ends of 2/30s acrylic or some 3-ply yarn as main yarn. My finished mitt weighed approximately 50g.

MITT. Handle down. Orange strippers. Set up 25 Ns on each bed in WP for full needle rib. Bring a pusher from the blocking rail for every front bed N in WP and arrange them one up in working position, one down in rest position across the Ns. Rack one complete turn to the left. Set lock on N/N and stitch size to 3½/3½. Using MY, K 1 row. Rack one complete turn to the right. K 1 row. Push up one extra N at the left on the back bed. Set RC at 000. Set lock on N/AX←. K 610 rows. Cast off loosely.

To make up, join the two short ends then fold the doubled piece in half and either stitch or crochet the sides together making sure that you catch all four layers. Make a loop by knitting a strip as follows:

Handle down. Orange strippers. Set up 4 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 3½/3½. Using MY, K 1 row. Set lock on CX/CX, K 2 rows. Set RC at 000. Set lock on N/N, K 36 rows. Cast off. Sew loop to centre of mitt.

A lining will give the mitts extra heat resistance but they are *not* suitable for really hot dishes straight from the oven.

Still "in the kitchen" and with the two ends of 2/30s or 3-ply threaded up, make a tea cosy. This one fits a small two cup pot but extra stitches and rows will make a family size cosy. This one took 60g of yarn.

TEA COSY. Handle down. Black strippers. Set up 81 Ns on the front bed and using MY, make a single bed cast on. Arrange a pusher in WP under each alt N. Set RC at 000. Set lock on GX/N and stitch size to 5½, K 2 rows. * Set lock on GX/BX, K 12 rows. Set lock on GX/N, K 2 rows *. Repeat from * to * until RC shows 310. Cast off. Knit another piece in the same way. Join the pieces together by stitching down 10 cm, 4 inches from the top edge and 5 cm, 2 inches from the bottom edge.

Make a cord as follows: Handle down. Black strippers. Set up 3 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 3½/3½. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4½/4½. K until cord

is approximately 58 cm, 23 inches long. Cast off. Thread cord about 5 cm, 2 inches from the top edge, it will thread easily through the slip stitches. Pull cord tightly and tie in a bow.

Covered ponytail bands are quite easy and cheap to make. Use 3 or 4-ply yarn.

PONY TAIL BANDS. Handle up. Black strippers. Set up 3 Ns on each bed in WP for full needle rib and make an open cast on, you can use the method on page 45 of your instruction book, but I find it quicker by hand over such a few stitches.

Set lock on CX/CX and stitch size to 4½/4½ for 3-ply yarn or 5½/5½ for 4-ply. Knit about 15 cm, 6 inches (measure this while it is on the machine). Cast off along front bed then back bed.

Thread approx 11 cm, 4½ inch length of elastic through the tube and fasten the elastic. Sew ends of band together.

Last, but not least, a little bear.

Any 4-ply yarn (MY) will do. You will need a little toy stuffing and oddments of 3-ply or 4-ply for scarf and embroidery.

LITTLE BEAR. Handle down. Orange strippers. * Set up 10 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to

4/4, K 2 rows. Set RC at 000. Set stitch size to 5½/5½, K until RC shows 38 *. Remove from machine with decker combs or WY. K from * to * again then put the first tube knitted back on to the machine next to the second tube so that you have 20 sts on each bed. Cross the centre 2 sts on the back bed, then cross the centre 2 sts on the front bed. Set RC at 000. Cast on, by hand, 10 sts on each bed at beg of next 2 rows. 40 sts on each bed. K until RC shows 24. Transfer 10 sts to front bed and cast them off at the beginning of the next 2 rows. 20 sts on each bed. Set RC at 000. K until RC shows 62.

Either cast off along each bed separately or release on WY. Stuff toy with stuffing and either stitch or graft top of head. Backstitch across a small triangle at each side of the head to make ears. Take a length of yarn and make a running stitch round the "neck", then pull up tightly and fasten firmly. Embroider the eyes, nose, mouth and feet.

Using 3-ply yarn knit a tubular strip over 5 Ns on each bed as for ponytail band. K until strip measures about 23 cm, 9 inches. Make a fringe for ends of strip and tie round the bear's neck.

If you want to use 4-ply yarn for the scarf, use a 1 x 1 setting and knit in rib for 23 cm, 9 inches.

I hope that these ideas help you to fill a few stockings and as you can see, my present to you has been a negative one, no test piece and hardly any sewing up.

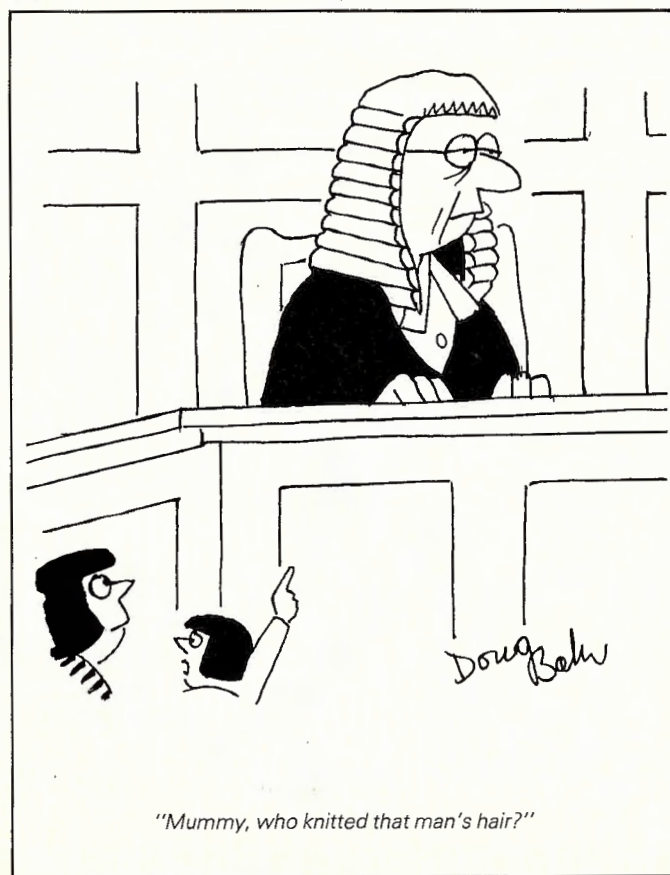
If ever I have a lot of similar items to knit I save time by knitting one sample, weighing it, then weighing my cones of yarn. This way I never get three quarters of the way through the last item when the yarn runs out. Also I try to knit a batch of items from the same pattern, one after the other. Somehow it is quicker to do this than to chop and change from pattern to pattern.

Knitting a lot of ponytail bands I would knit waste yarn at the end of each one, then start straight into knitting the next. It looks a bit odd when it comes off the machine, but it saves lots of time, with no casting on or casting off and it is very easy to cut through the waste yarn and then join stitches to stitches once you have the elastic in place.

This is beginning to sound as if I am running a sweat shop, so I shall sign off.

Happy knitting.

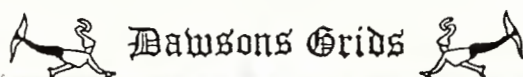
The mitt and tea cosy are shown in photograph 5 opposite; the ponytail bands and little bear are in photograph 8, page 56.





Thelma Dawson

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1412

5 CIRCULAR TABLE CLOTH IN TUCK LACE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Bramwell Montana.
2 x 300g cones in Aran (MY).
Crochet hook.

TENSION

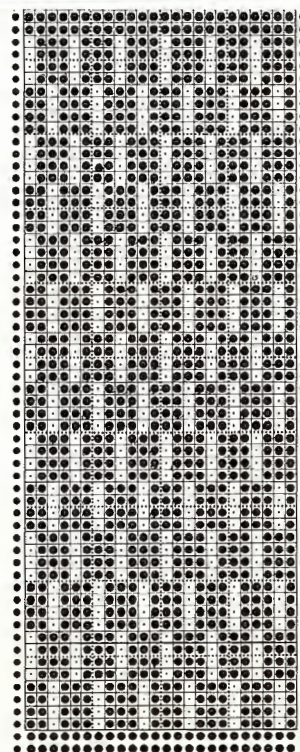
No tension square necessary (tension dial setting approximately 7.2).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.
Punch card if required before starting to knit. We used Card 3.
Use 2 strands of yarn together.
Needle arrangement



TO KNIT

Push 95 Ns at left and 100 Ns at right of centre 0 to WP. 195 Ns. Arrange Ns as in diagram. 99 Ns rem in WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MY, K 1 row. Release card and cont in tuck st. ** Set RC at 000. * Push 2 Ns at left from WP to HP, K 1 row. Push 1 N at left from WP to HP, K 1 row. Rep from * 31 more times. 3 Ns rem in WP. Using a transfer tool, push 3 inside Ns from HP to WP on next and foll 31 alt rows, K 1 row **. Rep last 128 rows from

** to ** 19 more times. Using WY, K a few rows and release from machine.

MAKING UP

Graft seam or join on machine. Work 2 rows of double crochet, dec on 2nd row, to close centre hole.

PRESSING

Pin out and make points where Ns have been put into HP. Steam or spray and leave to dry.

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5 SPECTACLE CASE

PATTERN RATING

* Easy to knit

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines.

MATERIALS

Industrial 2/30's yarn (we used 2 strands)

A small amount of neutral shade (MC).

Fine double knitting.

A small amount in light colour (A).

A small amount in dark colour (B).

A small amount in medium colour (C).

Felt.

Copydex.

TENSION

No tension square necessary (tension dial setting approximately 4).

ABBREVIATIONS

See page 4.

KNITTING NOTES

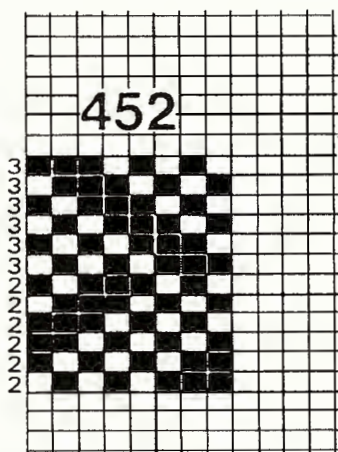
We used purl side of knitting as right side.

Use any pattern suitable for your machine (one with small loops).

We used pattern 452 from the Brother 950 'Stitchworld' and reproduce the design courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

WEAVING PATTERN

With two strands of MC in feeder 1/A, weave with A, B and C arranging colour sequence to suit patt. We used 6 rows of A, 6 rows of B, 6 rows of C, 6 rows of A, 6 rows of C, 6 rows of B and 6 rows of A.



TO KNIT

Push 90 Ns to WP. Using 2 strands of MC, cast on by hand. Insert card and lock on first row. Set RC at 000. Using MT, K 4 rows. Release card and cont in weaving patt. K 42 rows. Cont in st st. Using MC, K 4 rows. Cast off.

PRESSING

With wrong side facing, press.

MAKING UP

Cut felt approximately 5 cm, 2 in smaller all round. Stick lining to knitting with Copydex. Join sides of case on a sewing machine. Finish edge with a knitted binding.



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6 MAN'S TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with Deco.

MATERIALS

Bramwell Duomatic.
1 [1] x 500g cone in Puffin Blue (MY).

GARMENT WEIGHT

Finished garment in first size weighs 430g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.
Actual size 110 [120] cm, 43 1/4 [47 1/4] in.
Length to shoulder 70 cm, 27 1/2 in.
Sleeve seam 53 cm, 21 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed to 26.4 cm and 100 rows to 16 cm, measured over tuck stitch pattern (stitch size setting approximately 3 3/4/3 3/4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Punch card, as shown, before starting to knit. We used Pfaff card No. 59 and reproduce it courtesy of Pfaff. For further information about Pfaff cards and machines, please write to Pfaff (Britain) Ltd., Pfaff House, East Street, Leeds LS9 8YH.

When decreasing remember to put pushers back into the blocking rail. Bring a pusher from the blocking rail for each stitch increased on front bed.

If you prefer to use the cut and sew method for the neck, knit the front as for back.

BACK

Handle down. Orange strippers. Set up 53 [58] Ns at left and right of centre on each bed in WP for full needle rib. 106 [116] Ns on each bed. * Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Set RC at 000. Set lock on N/N, K 25 rows. Inc 1 st on back bed at left. Put a pusher into rest position under each front bed N in WP *. Put card holder between Ns 1 and 40 at right of centre. Insert card into card holder and set to 0. Programme card with Deco. Set RC at 000. Set lock on N/AX, Deco and stitch size to 3 3/4/3 3/4. K 250 rows. Work measures 45 cm, 17 3/4 in.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Cast off 14 sts on each bed at beg of next 2 rows. 78 [88] sts rem on front bed **. K 154 rows. RC shows 406 and work measures 70 cm, 27 1/2 in. Place marker on 15th N at each side of centre on front bed. Cast off very loosely.

FRONT

Work as for back to **. K 92 rows.

SHAPE NECK

Remember to return pushers under empty Ns to blocking rail. Note number in reader window. Using a length of MY, cast off centre 14 sts on front bed and 13 sts on back bed. Note position of Ns at left. Transfer sts at left on to decker combs. Cont on rem sts for first side. Dec 1 st on each bed at neck edge on every foll 4th row until 24 [29] sts rem on front bed. K 30 rows. Cast off very loosely. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Put a pusher into rest position under each front bed N in WP. Turn card back to noted number. Set Deco at 0. Unclip lock and read card, then rejoin lock. Set lock on N/AX, Deco and finish to correspond with first side reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 27 Ns at left and right of centre on each bed in WP for full needle rib. 54 Ns on each bed. Work as for back from * to *. Put card holder in centre of needle-bed. Insert card into card holder and set to 0. Programme card with Deco. Set RC at 000. Set lock on N/AX, Deco and stitch size to 3 3/4/3 3/4. Shape sides by inc 1 st on each bed at each end of every foll 12th row until there are 102 sts on front bed. K 12 rows. RC shows 300 and work measures 53 cm, 21 in. Place marker at each end.

SHAPE TOP

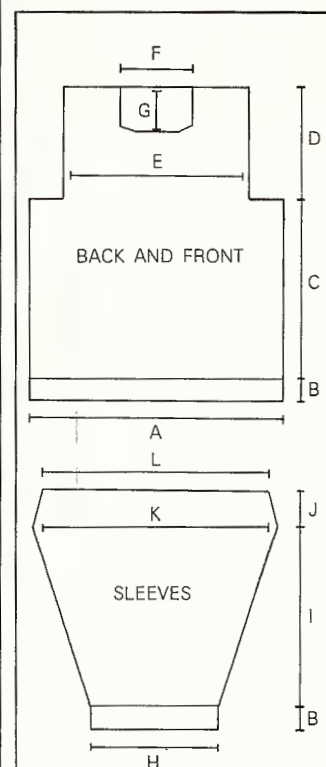
Dec 1 st on each bed at each end of every foll 12th row until 94 sts rem on front bed, K 2 rows. Cast off very loosely.

NECKBAND

Handle up. Orange strippers. Set up 154 Ns on each bed in WP. Arrange Ns for 1x1 rib. Put a pusher into WP under each back bed N in WP. Push up all in between Ns on the back bed. Handle down. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX, K 2 rows. Handle up. Ensure that pushers on back bed are in WP. Set RC at 000. Set lock on BX/N, K 41 rows. Handle down. Push up all in between Ns on the front bed. Set lock on CX/CX, K 2 rows. Set lock on N/N, K 1 row. Set lock on CX/CX and stitch size to 4 3/4/4 3/4, K 2 rows. Black strippers. K 8 rows. Using WY, K a few rows and release from machine.

MAKING UP

Join one shoulder seam. Pin neckband into position, backstitch through open loops of last row worked in MY on right side and slip stitch other side of band through open loops on inside. Put a ruler through the doubled rib band of neckband and pull to close up rib. Join left shoulder and neckband seam. Set in sleeves, easing in. Join side and sleeve seams.



A = 56 [61] cm
B = 5 cm
C = 40 cm
D = 25 cm
E = 41 [46] cm
F = 16 cm
G = 10 cm
H = 28.5 cm
I = 48 cm
J = 8 cm
K = 54 cm
L = 50 cm



DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for our Star Letter.

Dear Anne,

The letter from A Cotton in the June Issue (pages 23 and 65) surprised me. I'm not sure that her decision to withhold the manufacturer's name and the model of machine was the right thing to do! It seems pretty obvious to me that the machine is replete with bad chips.

Looking the situation directly in the eye – she paid for an electronic machine, it didn't work, to date the manufacturer doesn't seem able or willing to fix it – all this after ONE year!

Electronic machines are NOT temperamental – I have living proof in my own house – a Knitting KH 930 which my wife uses constantly. About ten months after it was purchased, whilst knitting an Afghan with the garter carriage, the pattern jumped sideways by eight needles. We called California, told them the problem, asked for a 'new brain' under warranty – this arrived the following day and was the last problem in years!

This matter should not be allowed to drift into oblivion. If the machine is defective it should be fixed and if this is impossible, then the lady should receive a 100% rebate. However, I have spoken to several dealers about this matter and they say this problem is new to them. Any machine can and will be fixed. This brings me to part two of the equation – the 'user'. Is the habitat of the machine causing static build up – nylon carpet, underwear?? It could be that the machine needs to be sited on a static mat – grounded, and operator also grounded as in electric assembly – by a bracelet connected to the ground! All of the above will sound extreme from what I know of the U.K!

Providing the machine is O.K. (this can be checked by taking back to the dealer and trying in the shop) it could be line noise which requires a stronger remedy than just a noise filter. I'd check this out with a professional electrician. Has the user had her 'Modus operandi' checked? Is the

memory full? Please don't drop this matter – it's more intriguing than the 'News of The World' or the 'Sunday Mirror'!

Yours sincerely,
Peter Harvey
Dunnellow, U.S.A.

Thank you Peter for your suggestions which, hopefully, might not have occurred to Ms Cotton. However, despite her trials and tribulations, at the time of writing to us, she was still enthusiastic about electronic machines. It is a well known fact that 'static' can create havoc which may result in patterning errors on the knitting machine, so too can a dry, centrally heated atmosphere. Another tip is to place a bowl of water in the knitting area, keep the machine away from radiators and heat sources, and out of direct sunlight. Always keep the machine clean and covered when not in use to prevent build up of dirt and dust.

Dear Anne,

I read with interest and dismay the letter from Ms Cotton, June Issue, re her "electronic experience". I bought an all-singing, all-dancing electronic model, to be a playmate in my retirement. I have had half a lifetime of machine knitting, and about a score of machines, none of which ever required the services of an engineer. However, with this model, I have had an engineer in regular attendance.

She (the machine) has undergone mysterious internal adjustments and several brain transplants, until finally, she has been taken away for major surgery. She is now in intensive care at the manufacturers and, at 18 months of age, is sadly out of guarantee.

I have received a bill which demands "Sign on the dotted line and remit or she will be returned in her present demented state". I have signed and remitted, and await her return with trepidation. I

am promised she will be in tip-top condition and raring to go, but what if she should relapse? She is capable of tearing large chunks out of my pension book! Must I send her to the great Yarn Market in the sky?

In her lucid moments she is such a delight, her work exquisite, so her loss would be irreplaceable, as would the £968 purchase price. I couldn't in all honesty sell her and unload my problem child on to someone else – always in the past, when I have re-homed one of my old faithfuls, I have known that their future partnership will be a happy one.

I view the empty knitting table and sigh for the good old days with my reliable 360 but, like Ms Cotton, I have glimpsed Nirvana, and would not be satisfied with less. Unlike Ms Cotton, I could not afford to do it all again, the costs are running at about £100 per garment so far.

Is there, I ask, a life beyond punchcards? Perhaps other knitters can offer me hope – there must be proud, happy owners out there with a different tale to tell? Yours sincerely,
Mrs E Fereday
Cannock, Staffs

Take heart Mrs Fereday and read Peter Harvey's letter on the same subject. You and Ms Cotton have obviously been extremely unlucky, especially in an age where technology is developing faster than the speed of light! However, machines are often assembled by human beings and, despite quality control, there will always be the odd fish which gets through the net. This, of course, is no consolation when you happen to be the recipient party – you want a machine which performs to perfection – and quite naturally expect the quality for which you have paid. When things do go wrong, it's not simply the frustration and hassle involved in dealing with the problem of organising appropriate action, but also the cost in terms of not only money but valuable time. The other side of the coin is that the manufacturer of the machine really feels the same as yourself – they do all in their power to test as thoroughly as possible all the component parts of a machine during its development for manufacture. After all, they are in it for business purposes, and therefore customer satisfaction is of paramount importance. They cover minor problems by providing an efficient network of service engineers who are able to fix the machine in your own home. This is obviously the most efficient and satisfactory way of dealing with most problems which occur. However, on occasion, as with any item of domestic equipment, it is necessary for

the machine to go back to the manufacturer. Generally speaking this is usually when there have been major problems which need greater investigation than can be carried out in the home. It would not be in the manufacturer's interest to return a machine to its owner in any condition other than perfect working order. Now that your machine is out of guarantee, and repairs cost you money, you still have the right to expect that the repair has been carried out satisfactorily. If in doubt at any time you should certainly seek further advice on the matter, provided, of course, that you, as the user, are in no way responsible.

Meanwhile Mrs Fereday, we suggest a convalescent period on the return of your machine – perhaps plenty of rest and keep it well wrapped up in bad weather! We'll keep our fingers crossed for a complete recovery.

Dear Anne,

I don't entirely agree with some of the information that Knitmaster gave you in answer to the letter written by Mrs Kate Stott of Kirkcudbright (see page 74 of your July Issue), so I thought I'd send you some of my ideas:

On a Knitmaster electronic it is possible to choose a pattern from the right hand side of the mylar sheet and repeat it. The example given by Mrs Stott in her letter was a card with a pineapple and bananas side by side. If you want to take the bananas (the design on the right of the card) and repeat it, this is possible by using more than one set of point cams and needle 1 cam. Just position each set independently, choosing the part of the card you require. You can use different amounts of point cams on different models as follows:

SK500 – one set
SK550 & SK560 – two sets
SK580 – up to eight sets
Two sets are supplied with each machine and more can be purchased. They just slide on from the left hand side.

It is interesting to note that on the new Knitmaster SK890 Chunky Electronic there is a pattern width indicator on the left hand side of the mylar sheet as well as the right. This makes it really simple to choose ANY part of the pattern on the mylar sheet and repeat it. Also, as the same PE – 1 Design Controller fits both the SK580 and the SK890, if you are lucky enough to own both machines, you can programme patterns on to the PE – 1 using this new facility on the SK890, and then knit them by transferring the PE – 1 to your SK580.

Another question asked by Mrs Stott is if you can erase a pattern that is in the middle of a memory card. The answer is yes, provided you have another blank memory

★ STAR LETTER

Dear Anne,

Please thank Diane Bennett for her inspiration! I had just read her article in the May Issue when I found myself faced with a space-dyed yarn (Brunton's Tahiti) for a summer top. I knew that if I knitted a conventional neckline I would end up with one odd side where the yarn ends were joined. Not a pretty sight! It is impossible to match up the ends of random dyed yarns.

I don't cut and sew, mainly because my workroom is too cluttered to find a permanent home for the sewing machine. However, I could not manage without my trusty Hague Linker. Diane said that if you linked and cut it would work, so I tried it, and it did!! I linked two close rows on the Hague, cut close to the first row and held my breath! I tugged and pulled but nothing came adrift.

I like to see summer tops finished with a crochet edging round the neckline – cooler than a neckband – so I finished with one row half treble and one row crab

stitch. Result – a very neatly shaped neckline with a dainty edging, and perfectly matched on both sides.

Thanks also to Reg Osbourne for his reminder about the needle retaining bar. The garter carriage I use on my Brother 860 was about to go for scrap when I read his letter. The retaining bar was, to say the least, tatty – so I replaced it, it was, without doubt, the cause of all the dropped stitches and loopy ends.

Thanks Diane, thanks Reg and thanks MKM for a super magazine.
Yours sincerely,
Fiona Ellis
Little Eversden, Cambridge

Thanks Fiona for your praise but of course that's not the only reason why we award your letter this month's 'Star'. Seriously, it's a pleasure to know when the advice of our experts proves to be as good as we think it is, so we are delighted to add your free subscription to our list.

line – the wire is fairly soft and flexible and therefore bends or kinks easily. Once damaged the wire is not easy to use and sometimes, if the end cannot be pushed fully 'home' it will not only hook up on to the edge of the knitting as in Vera's case, but has also been known to catch up under the carriage as it passes across, either jamming the carriage or damaging the working parts. It's never a bad thing to keep a spare wire (coiled and stored safely) just in case the one supplied with the comb becomes un-useable. Always store the comb flat with the wire threaded safely in position.

Dear Anne,

After reading Joan Lafferty's article on the charting device (June Issue), I thought your readers might find my tip for drawing the right shape helpful.

I place a blank sheet of paper into the half scale Knit Radar (I own a Knitmaster 700K), set the same number of stitches and rows as given in the pattern, then hand turn, following the instructions, and place a dot at each decrease or increase. When finished, I remove the sheet and join up the dots and the result is a perfect shape, achieved without the bother of working out half scale measurements.

To save time, I replace the

same sheet and, with a different coloured pen, mark in the front neckline the same way. I also mark the sheet with the garment size, date of the magazine and pattern number for future reference.

Thank you for a super magazine. I am finding Dorothy Gill's articles on Intarsia most helpful, even though they are written for a different type of machine than the one I own. I'm also going to be brave and try the Cut 'N' Sew pattern No. 13 – it will be my first attempt at this technique so wish me luck!
Your sincerely,
Joan Stothard
Ferryhill, Co Durham

Good luck Joan and do let us know how you get on. Thank you for the charting tip which we are sure will appeal to many Knitmaster owners.

Dear Anne,

I thoroughly enjoy reading each issue of Machine Knitting Monthly and particularly look forward to the Question and Helpline columns and, of course, the information on the Knitmaster 580 electronic, as this is the machine I have the good fortune to own. I am interested in the 'Cut and Sew' technique – last winter I tried weaving on my machine and spent untold time trying to cope

card. Here are the options:

1. Erase the entire card: press SAVE / F1 / = / = / =.

2. Erase the last pattern on the card: Press SAVE / F2 / = / = / =.

3. My tip – if you want to erase a pattern in the middle of the card containing other designs (for example, pattern number 11 on a card containing 18 different designs), you will need another blank memory card. Take each pattern in turn, starting with number 18 and load it into the PE – 1, then take the first memory card out of the PE – 1 and put in the blank card. Now SAVE the pattern on to the card. Continue to do this, one at a time, until you reach pattern number 12. Now you can erase pattern number 11 from the first card and you have all the other designs saved on another card. It really doesn't take long to do this, and it's well worth it to have the extra capacity to put other patterns on to the card.

The PE – 1 Design Controller is really marvellous with its built in display screen to view the pattern as you knit. It allows you to programme a single pattern over 200 stitches by 1000 rows. Patterns can be saved on to a memory card. Pre-programmed pattern cards are available. You can copy from one card to another. Patterns can be erased. Two patterns can be combined. Patterns featuring three, four or five colours in a row can be knitted.

If I can be of further help, please let me know.

Yours sincerely,
John White
General Manager
All Sew Knit

Dear Anne,

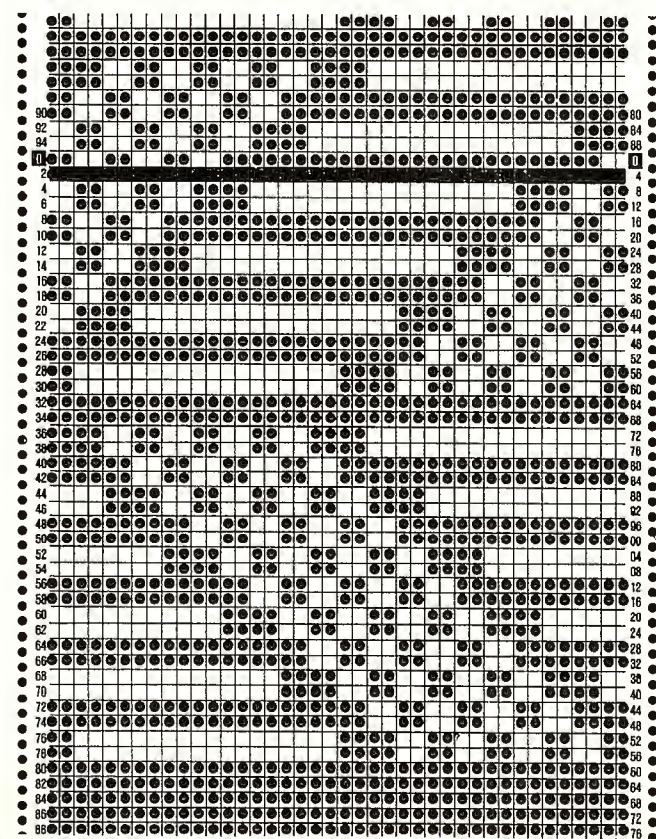
I could never understand why, on some occasions, when doing ribbing, my work "bunched up" on one side (usually the right) and I had to pull it down forcibly, releasing the stitches, but ruining the ribbing and having to start all over again. But now I've found the answer.

On some occasions, the little round hook on the end of the ribber comb wire (the bit that stops you from pushing the wire into the comb and losing the end of it!) has caught itself on one of the gate pegs when turned a certain way, thus hooking the comb up and fixing the stitches at that end – therefore the bunching up. Now when I push the wire through, I make certain that it is turned so that it is out of harm's way.

Yours sincerely,
Mrs Vera Feldman
Birmingham

Those ribber comb wires are often the cause of trouble, especially if they become damaged and cannot be pushed right 'home'. This happens if the wire has been forced through teeth which are out of

◀40



with shaping. It occurred to me that it would be far quicker to knit-weave a whole length of material and 'cut and sew'. Well, I did just that for a particular garment which I wanted to knit, only making a minor alteration to the original pattern in that I decided to use two strands of 2-ply instead of a single strand of 4-ply. Consequently, I was short of yarn – but all was not lost as I was able to substitute a stretch material for the bands instead of knitting them.

By this stage I really got carried away, and decided to make some set-in pockets as well. I had no problems with stitches running as the 'material' had been well steamed and blocked but I realise now that perhaps patch pockets, lined and sewn to the jacket would have been better. I found that I needed buttons on the pockets to prevent them from gaping open. I covered the buttons with the woven fabric and was a little concerned in case any yarn ends came loose, but with a little extra help from a touch of clear glue, I don't seem to have encountered that problem so far, and the jacket has been washed and spun dry many times.

The weaving yarn was a cone of multi-coloured slub acrylic which came from Italy – one of those items picked up during travel – and the effect was most successful.

Looking forward to further issues of the magazine.

Yours sincerely,
Dawn Bowley
Wanganui, New Zealand

Dear Anne,
I echo the praises of others about Machine Knitting Monthly even more so now I have added to my basic knitting machine. I am constantly re-reading the magazine as I acquire extras such as the knit radar, intarsia carriage and so on. I have recently bought a ribber and, once again, I am looking through the magazines for tips and articles on ribber techniques. In doing this I am finding that articles to which I had previously given a cursory glance are now taking on a completely

new meaning. My magazines certainly have been value for money.

I would like to pass on a simple tip which helps me to find something quickly in the magazines. I stick an adhesive freezer label on the front cover and write my own personal index,

ie. ribber tip – p 14
cushion covers – p 44
doll's pattern – p 66

This saves a lot of valuable time when in a hurry, as it can be exasperating to look for that item which "you know you have seen somewhere"! I have found this solves the problem.

Yours sincerely,
Kathleen Hall
Rochester, Kent

Dear Anne,
I thought you may be interested to hear the 'fate' of MKM once I have read it from cover to cover at least twice. The garment patterns I wish to keep come out and go into my Ladies, Men or Children pattern files (I may soon have to sub-divide the Ladies pattern file according to garment/stitch type!). I have a fourth file for Odds and Ends such as toys, gloves, small gift ideas and so on. Designs for Intarsia, motifs or just interesting patterns go into my Intarsia file. Articles on technique go into another file which is sub-divided according to subject, eg. necklines, knitted lace and so on. Hints and tips which I want to retain are cut out and pasted into a scrapbook with the key words highlighted. The few remaining pages are given for re-cycling! You may ask if I have time left to knit after all this filing!

Joking apart though, I find it helps me to have the different items all grouped together. I am at work all day, and only wish I did have more time for knitting (and dress-making). At least when I do start, I know pretty well where to look for what I want. Also, still being a relative beginner, I can look up and refer to techniques fairly quickly.

Yours sincerely,
Jill Constable
Edmonton, London

KNITTERS' HOLIDAY

We are threatened with a long, cold winter but here's your chance to postpone it. Dropinstitches of Stevenage have organised another of their highly successful machine knitting holidays. This time it is a seven day trip to Vilamoura, Portugal, leaving Luton Airport on November 23rd. Representatives of Brother and King Cole will be going along and there will be

lectures and seminars on all aspects of machine knitting.

There will still be time for your own excursions from the Hotel Atlantis which overlooks the beach and the cost, of around £300, includes everything except lunch on your "days off". If you want to know more, contact Dropinstitches, 3 Bedwell Park, Stevenage, Hertfordshire SG1 1NB. Tel: 0438 725155.

CREATIVE INTARSIA

FRIGHTENED PUSSY

I wonder how many of you find Intarsia, as I do, absorbing, inspiring and fascinating? I know of no other concept in knitting where you can use texture for decoration as in last month's Intarsia, or to create impressions as in this month's.

Thelma Dawson

Mohair, giving the illusion of a cat taking fright. Poodle, crepe or boucle impersonating earth. Metallic silver portraying a galvanised bucket. All oddments of yarn. I am sure many of you have ends of cones you would like to put to good use. Place some in front of you on a table, mix them around, see what ingenious ideas they bring to mind. Remember whatever you pick must be of an equivalent ply to your main yarn. Test before starting, that the colours are fast. Do not mix pure wool with acrylics.

I used a standard gauge machine and the main yarn from Atkinson's Designer Collection, is "Warfedale", 45% acrylic, 30% nylon and 25% wool.

Emphasise the bucket around the edge, as in the picture, with Swiss darning or chain stitch in black. I chain stitched the rain, finding it stood out more. I realised too late that I could have used yellow mohair for the fire at the rocket end, that mixed with

red Swiss darning it would look far more descriptive. If using beads for the eyes, as I did, do the row as normal, then select the correct needle to position the bead as in the chart, place the bead on the needle, put the needle back to C position making sure the latch is back before commencing the next row. If using yarn, a metallic yarn will show through the mohair. If using a smooth yarn for the cat, it will be necessary to Swiss darn or chain stitch the lines around the top of his body to give the impression of fright.

Should you not wish to do the rocket, leave it out, producing a picture of the cat getting wet and make button flowers or Swiss darn some for the bucket so they can enjoy the rain.

There are 124 rows, 70 stitches to the chart. Take this into consideration if knitting for a child, especially if using a chunky machine.

Remember, several rows a day keeps the blues away.

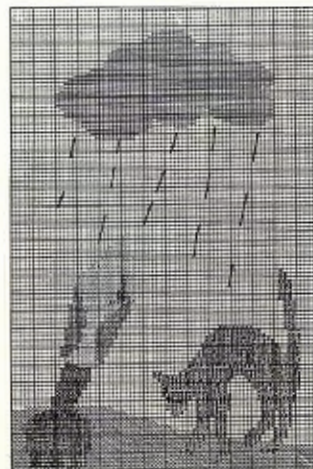
TENSION

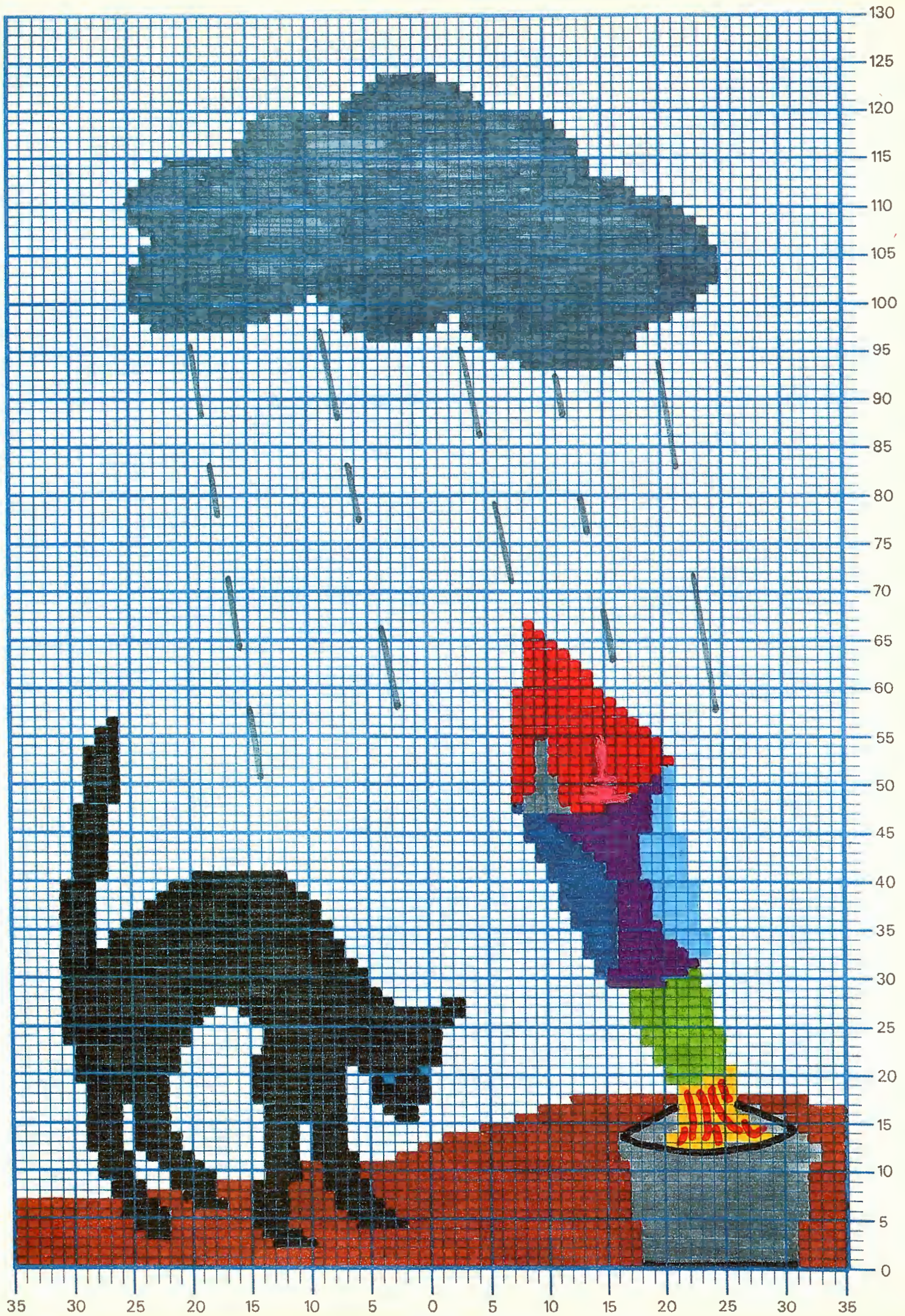
26 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

COLOUR KEY

- S Metallic Silver
- / Brown Crepe Boucle Poodle
- Black Mohair
- O Yellow
- X Green
- Purple
- ^ Royal Blue
- + Pale Blue
- Grey
- Red

Two Pale Blue Beads





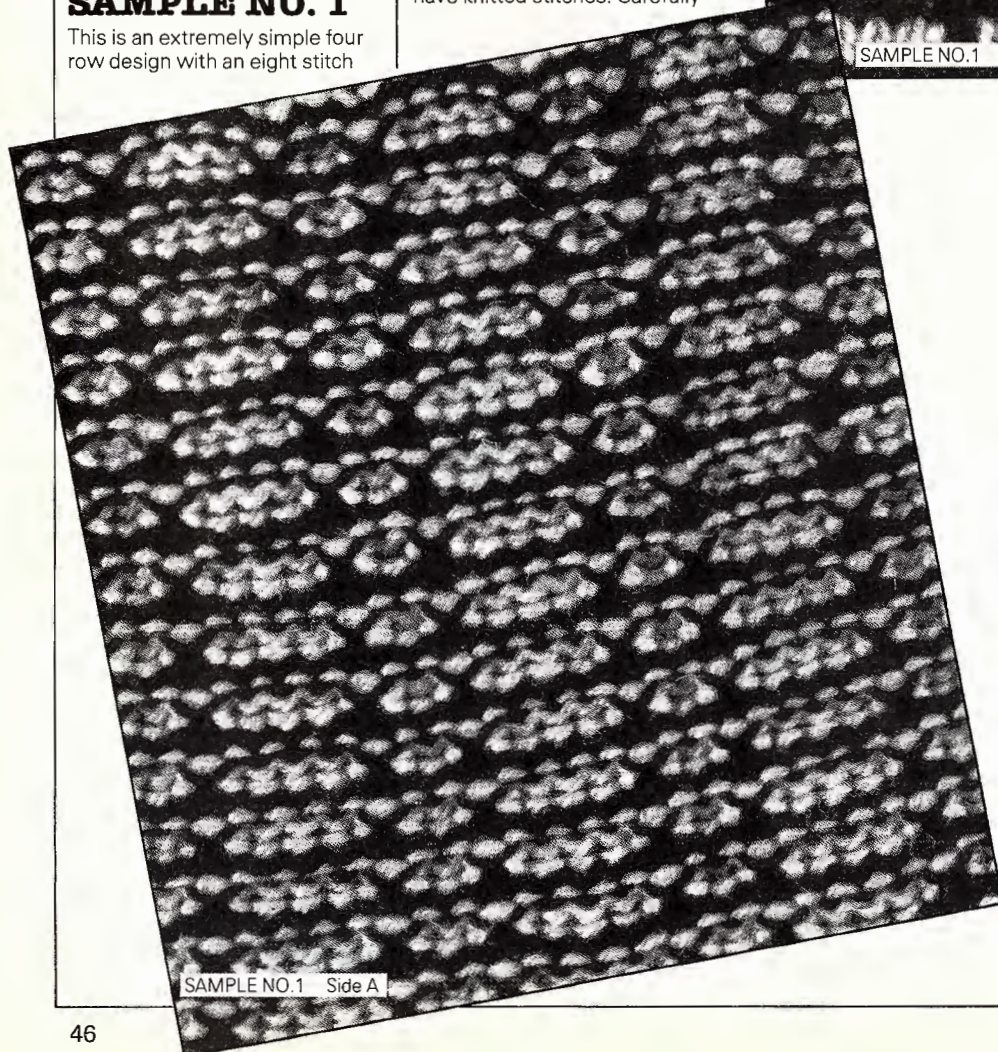
TWO COLOUR TUCK STITCH

Rosa Postance

SAMPLE NO. 1

A black and white photograph of a textured surface, likely a book cover, showing a repeating pattern of raised, rectangular elements. A label at the bottom left reads "SAMPLE NO.1 Side B".

SAMPLE NO.1 Side B



SAMPLE NO.1 Side A

-	-	U	-	-	-	U	} Yarn B
-	-	-	-	-	-	-	
-	-	-	-	-	-	-	} Yarn A
-	-	-	-	-	-	-	

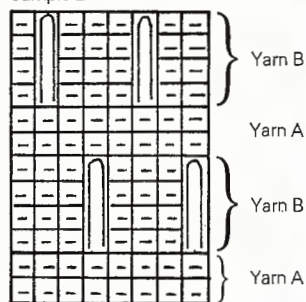
Of course, you don't have to have the same arrangement of needles in holding position that I have suggested, so you could vary the groupings and number of stitches between tucking needles. How about using several colours for the tucked rows or perhaps a brushed yarn?

A vertical strip of 16 grayscale images showing the progression of a butterfly's wing pattern. The images are arranged in a single column, with each image representing a different stage of development. The pattern starts as a single cell and gradually expands and differentiates into a complex, symmetrical wing structure. The images are labeled with numbers 1 through 16, indicating the sequence of development.

A large, tilted rectangular micrograph showing a dense, irregular, and highly textured surface pattern. The pattern consists of numerous small, rounded, and interconnected features, creating a complex, almost cellular appearance. The texture is very rough and uneven. In the bottom right corner of the micrograph, the text "SAMPLE NO. 2 Side A" is printed.

Aran weight yarn was used for the samples which are knitted on the Classic, but tuck stitch can be worked in many yarns, on both the Elite and the Classic. The same pattern, worked in another yarn, can frequently take on an entirely different appearance. When choosing a tuck stitch design, you need to take into account the number of loops of yarn which the needles can accommodate and knit off

comfortably. In the case of the Aran in the samples, four loops are just about the limit, but with say a D.K. on the Elite, you may find that six or even eight loops can be worked successfully. Remember to always keep the work well weighted so that the loops knit off cleanly and the work doesn't lift up.



 = Needle in working position
 = Tuck needle in holding position

case of the
four loops
nit, but with
te, you may
eight loops
essfully.

SAMPLE NO. 2 Side B

7





7 HIS 'N' HER SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.

1 [1] x 500g cone in Apricot for woman or Silver for man (MC).

3 [3] x 50g balls in Anthracite for woman or Irish Navy for man (A).

2 [3] x 50g balls in Mink for woman or Royal for man (B).

2 [2] x 50g balls in Fawn for woman or Slate Blue for man (C).

GARMENT WEIGHT

Finished garment in first size weighs 515g; second size weighs 590g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 87-92 [97-107] cm, 34-36 [38-42] in.

Actual size 102 [116] cm, 40 1/4 [45 3/4] in.

Length to shoulder 66.5 [69] cm, 26 1/4 [27 1/4] in.

Sleeve seam 44.5 [48.5] cm, 17 1/2 [19 1/4] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

33 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7); 33 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

Using MT+1, K 28 rows B/A. Lock card on first row, cont in st st.

Using MT and B, K 10 [12] rows. Release card and cont in Fair Isle.

Using MT+1, K 28 rows C/B. Lock card on first row, cont in st st.

Using MT and C, K 10 [12] rows. Release card and cont in Fair Isle.

Using MT+1, K 28 rows MC/C.

STRIPE PATTERN

K 10 [12] rows B, 10 [12] rows A, 10 [12] rows B, 10 [12] rows A, 10 [12] rows B, 10 [12] rows C, 10 [12] rows B, 10 [12] rows C, 10 [12] rows MC and 10 [12] rows C.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 150 [170] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 149 [170] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and A, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed *.

BACK

Insert card and lock on first row. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT and A, K 10 [12] rows. Release card and cont in Fair Isle patt. K 104 [108] rows. Remove card. Cont in st st and MC. Using MT, K 20 rows. RC shows 134 [140] and work measures 34 [35] cm, 13 1/2 [13 3/4] in. Place marker at each end *. K 110 [116] rows. RC shows 244 [256] and work measures 59 [61.5] cm, 23 1/4 [24 1/4] in.

SHAPE SHOULDERS

Cast off 14 [16] sts at beg of next 6 rows and 15 [18] sts at beg of foll 2 rows. Using WY, K a few rows over rem 56 [62] sts and release from machine.

FRONT

Work as for back to *. K 70 [76] rows. 40 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 97 [112] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 4 rows. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 57 [66] sts rem. K 24 rows.

SHAPE SHOULDER

Cast off 14 [16] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 15 [18] sts. With carriage at right, push 24 [30] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

SLEEVES

Push 101 [105] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt. K 5 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 139 [151] sts. K 4 rows. Cont in MC. Inc 1 st at each end of next and every foll 5th row until there are 165 [175] sts. K 3 [6] rows. RC shows 164 [182] and work measures 37 [41] cm, 14 1/2 [16 1/4] in. Cast off loosely.

ALL MACHINES

With P side facing, replace 170 [194] sts from lower edge on to Ns gathering evenly. Using MT+3, K 2 rows. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 68 [72] sts in 1x1 rib. Work as for welt from * to *.

MACHINES WITHOUT RIBBER

Push 68 [71] Ns to WP. Work as for welt from * to *.

ALL MACHINES

With P side facing, replace 101 [105] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+3, K 2 rows. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 140 [152] sts in 1x1 rib. Work as for welt from * to *.

MACHINES WITHOUT RIBBER

Push 140 [152] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and A, K 8 rows. Using MT-2, K 15 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up 56 [62] sts across back neck, 30 sts down right side of front neck, 24 [30] sts across front neck and 30 sts up left side of front neck and place on to Ns. Using MT+3, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

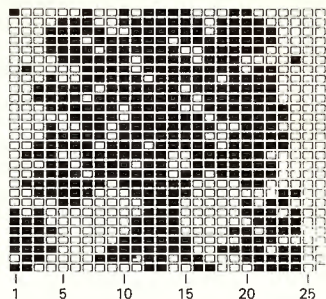
MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.

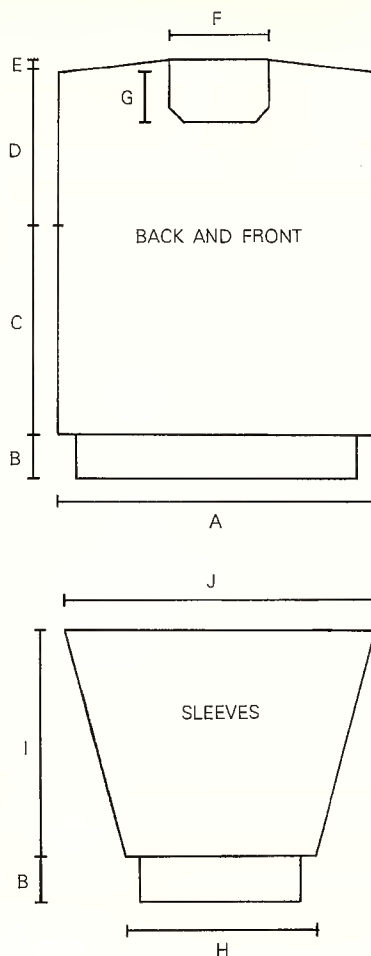
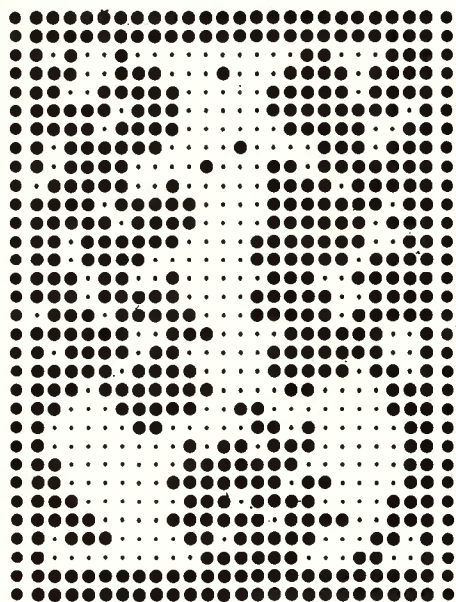
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

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A = 51.5 [58.5] cm
B = 7.5 cm
C = 34 [35] cm
D = 25 [26.5] cm
E = 1.5 cm
F = 16.5 [18.5] cm
G = 10.5 cm
H = 30.5 [31.5] cm
I = 37 [41] cm
J = 50 [53] cm

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TINKERING WITH A TOYOTA

Thank you for a bumper crop of letters, lots of ideas about what you want and problems that you have come up against.

Although I have mentioned the Simulknit in a couple of recent articles, many of your letters ask for more details about its use and suitable tensions and yarns. I am happy to help.

Ann Taylor

SIMULKNIT

Many knitters love Fair Isle patterns but do not like the resulting floats on the back of the fabric and although using a punchcard with small float areas or two colour slip stitch does get round this problem, it is still not acceptable to some of you.

Sleeves in Fair Isle cause the biggest problems it would seem and although adults can remember to remove rings,

bracelets and watches before putting on or taking off a Fair Isle jumper (the main cause of snagged floats), children cannot remove their fingers!! They also forget to clench their fists in the mad rush to get dressed and snagged or broken floats are often the result.

On small children's garments I usually knit plain sleeves to avoid this problem, but as a reader points out, the fabric is then thinner than the main body of the

Fair Isle garment. True!

Yet there is a way round even this problem. It lies in using Card One as a Fair Isle pattern but using the same colour and thickness of yarn in feeder one and feeder two and knitting on the Fair Isle setting. This produces a self-coloured Fair Isle fabric – minus floats – almost – and a thicker fabric to match the main body of the garment. Try it, for it may well be the answer for you.

Simulknit produces a fabric in Fair Isle (using any Fair Isle card) that has a plain stocking stitch backing enclosing the Fair Isle floats between the two layers of knitting. Every needle is used on both beds (full needle rib setting) so that if two four ply yarns are used the results will be a thick, unwieldy fabric. Not so much because you have used the wrong tension as because the needles are a certain gauge and there is not enough room for the yarn.

Using two three ply or two ply yarns will give you a nice Fair Isle fabric, with plenty of body in it – try using tension three or four on both beds – but do go higher if you feel that the carriage is resisting.

Two strands of 2/30s in both feeders may also be used and using 2/30 yarn eliminates the problem of floppy ribs in a finer yarn, for by stranding your own yarn, you can use three strands for the ribs and then remove one strand to continue the rest of the garment. The problem here of course is remembering to remove the third strand!! There is always a problem it seems, but we knitters are so anxious to get on to the interesting part we tend to race ahead – only to find caution would have been better!

Ribs in two or three ply need to be at the tightest tension you can comfortably knit with the carriage. It is hard to be more specific than this, for tensions do vary slightly from machine to machine – knitting very quickly will also alter the tension. I have knitted ribs at tension 0 and tension one without strain, but another knitter has found tension one or two has been required.

TENSION SWATCH

A Mr. Tom Mason asks for more information about Simulknit and although this may have come in a previous article it is worthwhile repeating – it is of course the tension swatch – what else?

It is still measured over 40 stitches and 60 rows, counting only the needles on the main bed – although your ribber needles will

be working as well. I usually cast on over 100 stitches and knit 100 rows and mark the 40 stitches and the 60 rows within this area.

Allow the swatch to settle at least over night because you will have used the ribber comb and weights and these, naturally enough, distort the knitting so a longer resting period is required.

To my mind, in any ribber work a tension swatch is always better over 100 stitches and 100 rows and then you can isolate the 40 stitches and 60 rows required for measurement.

Mr. Mason asks can the front of the jumper be knitted in Simulknit and the back of the garment in plain knitting and 'yes' is the answer. Possibly a full needle rib for the plain knitting would be more in keeping, or you could try using Card One on the Simulknit setting, but using the same colour yarn in both feeders – self-coloured Fair Isle. I have seen a coat knitted in Simulknit with the Fair Isle as the lining and the plain fabric as the outside and it looked very nice. A faint marking or shadow of the Fair Isle pattern showed – not the actual colouring, but one could see the outline.

Unless using this method for the backing Mr. Mason, any other stitch would require a separate tension swatch.

WELTS

The two by one tighter rib version is usually better for a welt – the finer yarn requires a tighter rib. This knits finally as a two by two if you remember.

Once the rows for the welt are completed, then every needle in between the welt area is brought into work position ready for full needle rib setting.

Now, if one goes straight into Simulknit or whatever, a row of small holes is visible where the needles have been brought into work. These small holes can be reduced in two ways: 1) the more fiddly, but neater, way is to pick up the heel of the stitch next to the empty needle and place the heel on to the empty needle, or, 2) rack one movement and knit a circular row (two rows on the row counter equals one circular row) and continue in the pattern for the body of the garment.

Care must be taken to check that you have not altered the needle setting required for Simulknit – so do check with your instruction book at this point.

NECKLINES

If you have not tried Simulknit before, then, as with all ribber work, keep the shaping to a minimum and use a cut and sew neckline if making a garment.

Straight knitting is usually a good way to 'get into' a technique; for example a pram cover, the inevitable cushion cover, or a small blanket; all these items, even if you have no use for them are acceptable to a charity

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shop, or an old people's home and you have achieved your objective into the bargain – to practise a technique while helping a little elsewhere!

Incidentally, if you have a pile of old tension swatches no longer required and have no time to pull them back and use up the oddments, give them to an old people's home or an Association for the disabled, many of these people crochet and knit and make articles for their sales.

Now on to another subject:

PLYS AND COUNTS

This question has arisen many times and continues to do so judging by the last batch of letters!

Here then is a small guide to what count makes which ply – approximately.

Required	Try
2-ply	1 strand 2/14 or 2 strands 2/28
3-ply	2 strands 2/24
4-ply	1 strand 2/8 or 2 strands 2/16 or 3 strands 2/30
Double knit	3 strands 2/16

This is just a brief guide, but a much fuller explanation can be found in Mary Weaver's book of Technology and patterns. The ones I have given are the ones

more likely to be found these days among the industrial yarns available in a machine knitting shop.

If, as a newcomer, you find all this too confusing, make yourself a list and keep it in your handbag, then when confronted in an Aladdin's cave of yarn with all these unfamiliar figures, you will have some guidance.

The other thing that throws people when confronted by industrial cones is the weight. Because the yarn is finer the yardage on a cone is longer than that of yarn sold by the ply – but – if you have 500 grammes weight of yarn on a cone, it will be the same in weight as 500 grammes on any other cones. I know it is obvious to some of you – but I also know it throws a lot of newcomers – the amount on the cone looks far more than the one that comes in a familiar ply, but the weight is the measurement you must go by, so remember that 500 grammes of 2/30's will, if used in three strands, give you 500 grammes of approximately 4-ply. Whew! Life gets complicated!! I have a small notebook with the sizes of various members of the family also in my bag.

The grandchildren alter in size so quickly it is impossible to keep track otherwise.

The following approximate guide to quantities of yarn for a plain stocking stitch sweater may

Size	2-ply	3-ply	4-ply	Double Knit
28 inch	200g	200g	250g	350g
30 inch	225g	225g	300g	400g
32 inch	300g	300g	375g	450g
34 inch	350g	350g	425g	500g
36 inch	400g	400g	450g	525g
38 inch	450g	450g	500g	575g
40 inch	525g	525g	525g	600g

also be useful.

Each amount given in the table is for a long sleeved, round neck, stocking stitch sweater and as I have said, is approximate.

For those still hovering between metric and "us"(!): 1 kilogramme is approximately 2 pounds 3 ounces and 8 ounces is approximately 230 grammes.

All this has proved useful to me when confronted with oddments and many a striped sweater, for children and sometimes an adult, has been the result.

STRIPES

Here is a tip about stripes I picked up long ago:

Equal quantities of broad stripes in two colours (rugby sweater style) looks good with two to four rows of a third colour in between. This combination has kitted out small children admirably and some 'odd' colour combinations have been very successful and much admired. It also breaks up the broad bands for a larger size, even for a very large lady.

The resulting collection of empty cones after one of my 'stripey' sessions, has been borne off to playschool or infants' school to make angels or Father Christmas decorations and cup and ball games – and does help to keep the workroom clear!

PATTERNS

Hunting through my stock of patterns and information, I have before me a Toyota pattern book called 'Knit Time'. This is available from most agents or from the Toyota Academy, High Street, Bromley, Kent.

There is a Simulknit pattern in it, also a woven jacket and sideways knitted skirts for adults and children and lace patterns.

In "Knitting with Tami, Number Four" there is a Simulknit jacket for the Toyota 787 which can also be used for other machines. The book has been around for some time, but I have seen it advertised as still available.

See you next month.



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QUESTION TIME

As the Forum opens for this month, no doubt some of the questions will be concerned with making early Christmas presents. Let us see.

Pat Coulston

Q "Can you give details of another pocket?"

A "Last month's pocket was a nice and easy and here is another one that is a little different. It can be either vertical or diagonal.

We'll look at the vertical one first. Rather than talk about it in general terms, I'll actually give you instructions for knitting the pockets, then, when you know the techniques, you can use them on an actual garment.

Cast on 32 sts and make a hem or welt. At main tension, knit about 5 rows (carriage now at left). Bring to HP all needles except the right-hand side 10 end sts. Thread up with waste yarn (do not break off main yarn), set carriage to hold and knit about 4 rows over these 10 sts. Remove these 10 sts from the machine and put the needles back to NWP. Rethread yarn, reset carriage to normal and knit 24 rows. Remove on waste yarn. See ** at the end of this question.

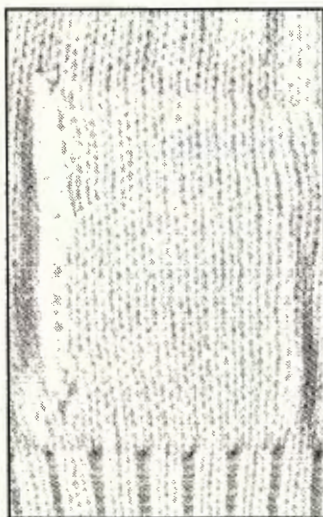
Pocket Lining. Over 16 needles, using main yarn, cast on by hand and knit about 5 rows (carriage at the left). Return those 10 sts on the waste yarn to 10 empty needles on the right of the 16 sts now in work. Tip – pick up the heel of the first of the 10 stitches, placing it on the needle at its left. This helps to fill the gap that you can get where one piece of knitting joins the other piece. Remove the waste yarn.

Over all 16+10 [26] stitches, knit 24 rows. Remove these sts on waste yarn (or remove them on the garter bar if you have one). Return the first set of 22 stitches (with hem at the bottom), then return the 16 stitches from the pocket lining, putting right end 10 stitches on to 10 empty needles and 16 on to stitches already in work. You now have 2 stitches on 16 needles in the middle of the work.

Complete the garment. Knit the pocket edging if not already done.

Diagonal Method. This method is similar, except there is a little decreasing to do.

Cast on over 32 stitches and knit a hem. Knit 5 rows (carriage at the left). Bring all needles to HP except 10 at the right. Thread up with waste yarn, set carriage to



hold and knit 4 rows over the 10 stitches. Break off waste yarn and remove these stitches from the machine. RC at 000. Rethread main yarn. Decrease one stitch at the right on next and every third row until RC shows 24 and 8 stitches have been decreased. Remove remaining 14 stitches on waste yarn. See ** at the end of this question.

Pocket Lining. Over 16 needles cast on by hand and knit 5 rows (carriage at the left). Bring up the 10 empty needles at the right and return the 10 stitches from waste yarn to these needles – 26 stitches in work. Knit 24 rows and remove work from machine on waste yarn (or if you have one,

use the garter bar to hold the stitches instead of waste yarn, it's so much quicker). Return the first set of 14 stitches to the machine. Bring 18 empty needles on the right of work to WP. Starting at the right, return 26 pocket lining stitches. 8 stitches towards the centre will have two stitches on each needle.

Complete the garment. Knit the pocket edging if not already done.

** The edging can be knitted at this stage or when the garment is completed.

Pocket Edging. With wrong side of work facing you, pick up about 17 stitches. Make edging:-

a) 2x1 rib. Using MT, K 1 row. Transfer into 2x1 rib. Using MT-1, K 12 rows. Pick up first row. Using MT, K 1 row and cast off.

b) This may be done in 1x1 rib.

c) Picot hem. Pick up about 17 sts. Using MT, K 1 row. Using MT-1, K 6 rows. Transfer for 1x1 but leave empty needles in WP. K 7 rows. Pick up first row. Using MT, K 1 row and cast off.

d) Hand crochet the edge.

C and d are the most attractive.

Final tip for this technique. Before removing work on waste yarn, bring up an empty needle at both ends. When you then come to return the stitches to the machine, these end needles have 'stretched' out the yarn at the end, enabling you to clearly see the end stitches in main colour for picking up.

One final thing to do, neatly sew the pocket tops and pocket lining on the inside.

This method works just the same for the left side as for the right."

Q "I am knitting in half Fisherman's rib and run into difficulties when I want to transfer stitches to the main bed, when I have just knitted a tuck row. I get stitches plus loops to deal with. This especially happens when casting off at the armhole edges."

A "You can do three things. A) Before knitting the tuck row, bring the needles you are going to transfer to the main bed up to HP. Then when you knit across, those needles that were put into HP will knit plain and not tuck.

B) Knit the row and before transferring the stitches and loops to the main bed, knit each stitch to be transferred by hand, so eliminating the loop.

C) On the row before the tuck row, transfer the stitches involved

in the cast off up to the main bed."

Q "Could you tell me a very easy neckband to do when I have used the 'Sew and Cut' technique for shaping the neck? I do not want a difficult one!!"

A "Try this one. Join one shoulder. Give the 'Sew and Cut' edge a good trim with sharp scissors but be careful, don't cut your machine stitching or your backstitching. With right side of work facing you, return 'stitches' from front and back neckline to machine.

Bring all needles to HP and close all latches (this makes it easier for the machine to knit the row). Using MT, K 1 row. Using MT-1, K 1 row.

Transfer your stitches to a 1x1 rib. Using rib tension and holding the work firmly and evenly between the beds, knit 1 row. Take the cast on comb and bring it up behind and through the work, using the single transfer tool to ease down the stitches. Insert wire and put on weights. Finish the rib. Transfer stitches to main bed.

** Knit 3 to 4 rows, increasing the stitch size by two dots each row. This little 'flap' must 'fan out' so that when stitched down it sits on the knitting.

a) Knit one more row at T 10 and cast off with the latch tool, so that you get a chain cast off. Pin the flap into place and with matching cotton, sew the cast off edge down, very neatly so that the sewing does not show or pull.

b) This is not quite so easy as above, but many people like to remove work on waste yarn and backstitch through open stitches.

The method a) is the easiest and looks very neat.

Single Bed Method. Omit from * to ** and replace with:-

Transfer stitches to the required rib. Knit double the length of rib, minus one row. Fill up empty needles with a heel (bar) from below an adjacent stitch. Using main tension, knit one row. Carry on from **.

There is nothing difficult about these methods – really!"

Q "Can we have a suggestion for some small gifts to knit for Christmas presents please?"

A "How about some really pretty scarves?

Find some thin yarn, for

example Hobby, Silky, French Crepe, thin boucle, a fine strand of pretty Lurex added to any fine yarn and so on. One word of warning, don't add silver to white, it finishes up grey!!

A) Single bed tuck stitch. Brother Card 2, elongated, or Knitmaster Card 3 are suitable.

Brother approximately tension seven, Knitmaster approximately tension 7.2

This needs even weighting and it is best to cast on with waste yarn, so that the weights can be put on to the waste yarn knitting.

Brother can use the single cast on comb. Knitmaster can use lace weights.

With waste yarn, cast on about 50 stitches and knit a couple of inches. Knit one row with nylon cord. Using main colour, knit 4 rows. Pick up first row. Set for tuck and knit about 550 rows. Knit 4 rows plain. Pick up the first plain row, knit one row and cast off.

To Press: Pin scarf out to approximately 21 centimetres in width and thoroughly steam

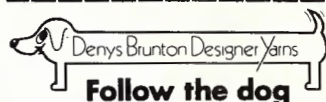
press. You must really steam this well to flatten the fabric and you are left with a lovely soft, flowing scarf.

B) A scarf in every needle rib.

Cast on in every needle rib about 45 stitches on main bed and 44 on ribber bed. Using approximately tension 4/4, knit 350 rows. Knit final row at main tension plus about 4 whole numbers higher on both beds. Transfer stitches to main bed. Knit one loose row and cast off.

To press: Lay flat, check width all the way down so that you press it evenly and steam press thoroughly.

To finish off, either crochet top and bottom or make tassels and insert in the last row at top and bottom."



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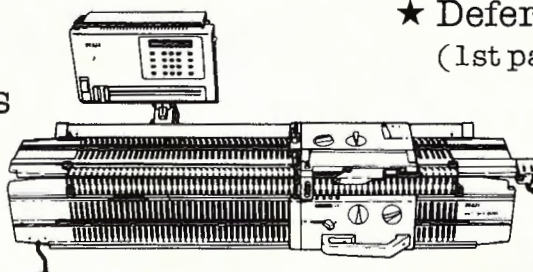
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TO KNIT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 40 Ns at left and 41 Ns at right of centre 0 to WP. 81 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 40 rows in stripes as required. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 40 Ns at left and right of centre 0 to WP. 80 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 40 rows. Using MT, K 1 row. Using MT-2, K 40 rows in stripes as required. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 81 sts.

ALL MACHINES

Insert card and lock on first row of appropriate motif. Set RC at 000. Using MT and MC, K 26 rows. Release card and cont in single motif Fair Isle over centre. With

8 GOLF CLUB COVERS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Oddments of 4-ply Acrylic.
A small amount of Brown (MC).
A small amount in contrasting colours as required (C).

TENSION

No tension square necessary (tension dial setting approximately 5-1).

ABBREVIATIONS

See page 4.

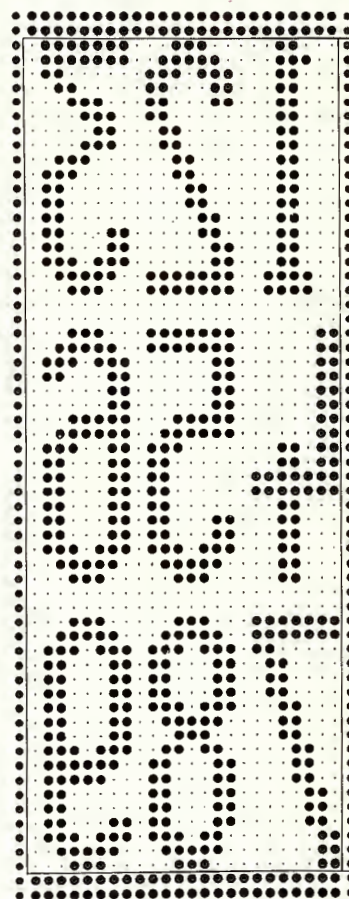
KNITTING NOTES

We used knit side of knitting as right side.
Punch card as shown before starting to knit.
We adapted our pattern from card II.10 in the Harmony Guide to Machine Knitting Stitches and reproduce it courtesy of Lyric Books Ltd., P.O. Box 152, Mill Hill, London N.W.7

MC in feeder 1/A and C in feeder 2/B, knit motif. Remove card. Cont in st st and MC, K until RC shows 75. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Draw up sts and fasten off securely, then join seam. Using all colours, make a tassel and attach to end, or make a circular cord and join all four tog, allowing plenty of space between each.



TO KNIT

Push 55 Ns at left and right of centre 0 to WP. 110 Ns. Using MC, cast on by hand. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle arranging colours to suit patt. Set RC at 000. Using MT, K 400 rows. Cast off.

MAKING UP

Fold in half and join cast on to cast off edge above the coat hanger, mitring ends to fit. Pull work down tightly, then sew below hanger. Join side seams. Fold up lower edge as required to form a bag and join sides.

From the left clockwise,	
Fingerless gloves	page 58
Socks	page 34
Teddy bear	page 36
Peg bag	this page
Pixie	page 58
Ponytail bands	page 36
Tortoise	page 59
Jack and Jill	page 60
Golf club covers	this page
Pencil case	page 82
Pram cover	page 36

8 PEG BAG

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines.

MATERIALS

4-ply yarn (approximately 200g).
Small amounts in Green Mixture (MC) and Yellow (C).
Coat hanger (wooden for preference).

TENSION

No tension square necessary (tension dial setting approximately 8).

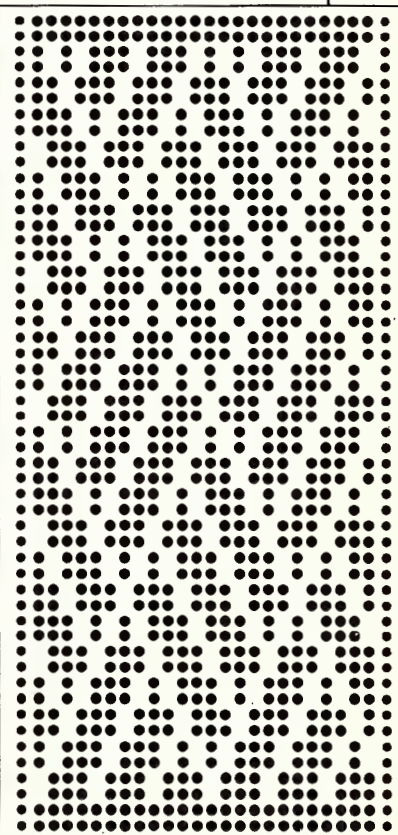
ABBREVIATIONS

See page 4.

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BODY AND LEGS

Using MC, cast on 50 sts by hand. Set RC at 000. Using MT, cont in stripe patt. K 18 rows. Cast off 34 sts, leaving empty Ns in WP, then cast on again. K 18 rows. Cast off.

ARMS

Using MC, cast on 50 sts by hand. Set RC at 000. Using MT, cont in stripe patt. K 16 rows. Cast off.

HEAD

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows. Using B, K 24 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HAT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 35 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 4 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

RIGHT MITTEN

CAP

With ribber in position and carriage at right, set machine for 1x1 rib. Push 29 Ns at left of centre 0 to WP. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT/MT, K 12 rows. Transfer sts for st st. Break off yarn. Push Ns to HP. * Push 27 Ns at right of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 12 rows. Push Ns at left from HP to UWP. 56 sts. K 18 rows.

SHAPE TOP

Push 28 Ns at opposite end to carriage to HP and cont on rem sts for first side. Using a 3 prong transfer tool, dec 1 st at each end of every row until 10 sts rem. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side *.

BODY OF MITTEN

With ribber in position and carriage at right, set machine for 1x1 rib. Push 27 Ns at left and 28 Ns at right of centre 0 to WP. 55 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1

8 PIXIE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Oddments of 4-ply Acrylic.
A small amount in White (MC).
A small amount in Red or Green (A).
A small amount in Pink (B).
A small amount in Black (C).
Ribbon.
Stuffing.

TENSION

No tension square necessary (tension dial setting approximately 5).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of body, legs and arms and knit side for head and hat.

STRIPE PATTERN

K 2 rows MC and 2 rows A.

Push 35 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set

RC at 000. Using MT-2 and A, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly

along the row. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt. K 10 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

CORD

Using A, cast on 4 sts by hand. Set RC at 000. Using MT, cont in circular cord knitting for approximately 10 cm, 4 in. Cast off.

MAKING UP

Join legs and back seam from the outside. Lightly stuff body. Draw up sts at top of head and fasten off securely. Join head seam. Stuff firmly. Thread a length of yarn through loops of first row and unravel WY. Draw up sts and fasten off securely. Gather top of body and sew head on firmly. Join seam in arms. Sew ends of arms firmly to back. Embroider eyes in C and mouth in A using a straight st. Draw up sts at top of hat and fasten off securely. Join seam. Attach cord to top of hat to form a loop. Sew hat firmly to head. Tie ribbon around neck.

8 WOMAN'S FINGERLESS GLOVES WITH CAPS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

4-ply Acrylic.
A small amount in Grey (MY).
Stitch holder.

TENSION

No tension square necessary (tension dial setting approximately 6).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT/MT, K 32 rows. Transfer sts for st st. Inc 1 st at left edge. 56 sts. * Set RC at 000. K 35 rows. (K 1 extra row for left mitten.) Push 28 Ns at left to HP. Using WY, K a few rows over rem sts and release from machine, leaving Ns in WP. With carriage at left and K side of cap

facing, replace 27 sts below WY on to empty Ns, inc 1 st. With P side facing, replace body sts on to same Ns. Push Ns from HP to UWP. K 1 row. Slip 21 sts at left on to a st holder (making sure the point of the st holder is in the middle of the work). K 1 row. Using nylon cord, K 21 sts at right by hand taking Ns down to NWP. 14 Ns rem in WP.

4TH FINGER

Cast on 2 sts at beg of next row. 16 sts. K 7 rows. ** With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding N on ribber. Cont in 1x1 rib. Using MT/MT, K 3 rows. Transfer sts to main bed. Cast off **.

3RD FINGER

Push 9 Ns at left to WP (adjacent to sts on nylon cord). With carriage at left and P side facing, replace next 7 sts from st holder on to 7 Ns at left, pick up 2 sts from cast on sts of 4th finger and place on to Ns. Unravel nylon cord from 7 adjacent Ns bringing Ns back to WP. Using MY, cast on 2 sts at beg of next row. 18 sts. K 7 rows. Work as for 4th finger from ** to **.

2ND FINGER

Push 9 Ns at left to WP (adjacent to sts on nylon cord). With carriage at left and P side facing, replace next 7 sts from st holder on to 7 Ns at left, pick up 2 sts from cast on sts of 3rd finger and place on to Ns. Unravel nylon cord from 7 adjacent Ns bringing Ns back to WP. Using MY, cast on 2 sts at beg of next row. 18 sts. K 7 rows. Work as for 4th finger from ** to **.

1ST FINGER

Push 10 Ns at left to WP (adjacent to sts on nylon cord). With carriage at left and P side facing, replace rem 7 sts from st holder on to 7 Ns at left, pick up 3 sts from cast on sts of 2nd finger and place on to Ns. Unravel nylon cord from rem 7 Ns bringing Ns back to

WP. Using MY, K 8 rows. Work as for 4th finger from ** to **, *

THUMB

Using MY, cast on 2 sts by hand. Set RC at 000. Using MT, inc 1 st at beg of every row until there are 22 sts. K 8 rows. Work as for 4th finger from ** to **, *

LEFT MITTEN

CAP

With ribber in position and carriage at right, set machine for 1x1 rib. Push 29 Ns at right of centre 0 to WP. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT/MT, K 12 rows. Transfer sts for st st. Break off yarn. Push Ns to HP. Work as for right mitten from * to * reversing shapings by reading left for right and right for left.

BODY OF MITTEN

With ribber in position and carriage at right, set machine for 1x1 rib. Push 28 Ns at left and 27 Ns at right of centre 0 to WP. 55 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT/MT, K 32 rows. Transfer sts for st st. Inc 1 st at right edge. 56 sts. Work as for right mitten from * to *, reversing shapings by noting alteration in number of rows worked and reading left for right and right for left.

THUMB

Work as for thumb of right mitten.

MAKING UP

Graft ends of caps. Join side seams of caps. Join sides of fingers and thumb. Sew thumbs into positions above cuffs. Join side seams.

8 TORTOISE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply.
Small amounts in Fawn (MC), Brown (A), Black (B), Green (C) and Blue (D).
Pin.
Stuffing.
Crochet hook.

TENSION

No tension square necessary (tension dial setting approximately 6).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

BODY (KNIT 2)

Using MC, cast on 13 sts by hand. Set RC at 000. Using MT, K 2 rows. Inc 1 st at each end of next and every foll alt row until there are 23 sts. K 26 rows. Dec 1 st at each end of next and every foll alt row until 11 sts rem. Cast off.

FRONT LEGS (KNIT 2)

Using MC, cast on 13 sts by hand. Set RC at 000. Using MT, K 12 rows. Dec 1 st at each end of next 3 rows. 7 sts rem. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

BACK LEGS (KNIT 2)

Using MC, cast on 13 sts by hand. Set RC at 000. Using MT, K 9 rows. Dec 1 st at each end of next 3 rows. 7 sts rem. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HEAD

Using MC, cast on 24 sts by hand. Set RC at 000. Using MT, K 14 rows.
DIVIDE AT CENTRE
Push 12 Ns at left to HP and cont on rem sts for first side. * Inc 1 st at beg of next row. Dec 1 st at beg

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of next row. Rep from * 3 more times. K 1 row. Dec 1 st at beg of next and foll 3 alt rows. 8 sts. Dec 1 st at each end of next 2 rows. Cast off rem 4 sts. With carriage at left, push rem 12 Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

TAIL

Using MC, cast on 15 sts by hand. Set RC at 000. Using MT, K 2 rows. Dec 1 st at each end of next and foll 2 alt rows, K 1 row. Dec 1 st at each end of next 3 rows. Cast off rem 3 sts.

LETTUCE

Using C, cast on 5 sts by hand. Set RC at 000. Using MT, K 2 rows. * Push 3 Ns at left to HP, K 6 rows. Push Ns from HP to UWP,

K 2 rows. Rep from * until RC shows 58. Cast off.

MAKING UP

Swiss darn markings on one body piece for shell. Leaving cast on edges open, join both pieces of body tog with double crochet or blanket st in A. Finish with one row of shell st or blanket st. Stuff lightly. Join shaped edges of head. Stuff lightly. Insert cast on edge into opening of body. Join tog. Embroider mouth in B and eyes in D. Draw up sts at lower edge of legs and fasten securely, then join leg seams. Stuff fairly firmly. Join to body, bending front legs under slightly. Join seam in tail. Stuff firmly and sew under back of shell. Roll lettuce into a spiral and stitch tog. Insert pin and attach to tortoise or sew in place if toy is for a child.

8 JACK AND JILL

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply.
Small amounts in Pink (MC), Burgundy (A), Red (B), Blue (C), White (D), Grey (E), Black (F), Dark Jade (G), Yellow (H) and Brown (I).
Narrow ribbon.
Thimble.
Fuse wire.

TENSION

No tension square necessary (tension dial setting approximately 5).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

JACK HEAD, BODY AND LEGS

Push 18 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 12 rows. Using E, K 10 rows. Using A, K 10 rows.

SHAPE LEGS

Push 9 Ns at left to HP and cont on rem sts for first leg. K 16 rows. Dec 1 st at each end of next 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Push Ns from HP to UWP and finish to correspond with first leg.

JACKET

Push 24 Ns to WP. Using MT and WY, cast on and K a few rows

ending with carriage at right. Set RC at 000. Using A, K 12 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Push 24 Ns to WP. With P side facing, replace sts from lower edge on to Ns. Using MT-1 and A, K 3 rows. Using MT+3, K 1 row. Using MT-2, K 3 rows. Using WY, K a few rows and release from machine.

ARMS (KNIT 2)

Using A, cast on 6 sts by hand. Set RC at 000. Using MT, set machine to slip in one direction only. K until RC shows 20 (10 rows knitted). Using MC, K until RC shows 26 (3 rows knitted). Dec 1 st at each end of next row.

Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HAT

Using C, cast on 24 sts by hand. Set RC at 000. Using MT+3, K 2 rows. Using MT+1 and G, K 2 rows. Using C, K 8 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Use oddments of matching coloured yarns for stuffing. Draw up sts at lower edge of legs and fasten securely. Join legs and back seam from the outside, it is easier to stuff legs by laying a few strands of yarn on the work and sewing around them. Stuff body and head. Thread a length of yarn through sts at top of head and unravel WY. Draw up sts and fasten off securely *. With a length of MC, tie tightly between head and shirt to form the neck. Embroider mouth in B and eyes in F with a straight st. Using I, work long sts from centre of forehead down to side of head. Turn up hem at lower edge of jacket and catch down loops on inside. Put jacket around neck and draw up sts to fit, fasten securely to body. Roll the arms between the fingers to neaten the gap. Draw up sts of hands and fasten securely. Thread ends of yarn down the middle of the arms to make a little stuffing. Sew arms to body over the jacket, just under the neck. Draw up sts at top of hat and fasten off securely, join seam. Sew hat to head so that hair is just showing. Tie ribbon around neck. Make a hole each side of thimble and insert ends of wire to form handle.

JILL HEAD, BODY AND LEGS

Knit as for head, body and legs of Jack using B instead of E and MC instead of A.

ARMS

Knit as for arms of Jack, using B instead of A.

HAT

Knit as for hat of Jack, using D instead of C and F instead of G.

DRESS

Push 36 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 10 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and

release from machine. Push 36 Ns to WP. With P side facing, replace sts from lower edge on to Ns. Using MT-1, K 4 rows. Using MT+3, K 1 row. Using MT-2, K 4 rows. Using WY, K a few rows and release from machine.

MAKING UP

Work as for Jack to *. With a length of MC, tie tightly between head and bodice to form the neck. Embroider mouth in B and eyes in F with a straight st. Using strands of H approx 9 cm, 3½ in long, attach to centre of head and sew down in bunches at each side of face. Turn up hem at lower edge of dress and catch down loops on inside. Draw up waist to fit body and attach firmly. Roll the arms between the fingers to neaten the gap. Draw up sts of hands and fasten securely. Thread ends of yarn down the middle of the arms to make a little stuffing. Sew arms to body, just under the neck. Draw up sts at top of hat and fasten off securely, join seam. Sew hat to head, so that hair is showing. Tie sash around waist. Run sts in C above dress hem.

8 PASSAP 6000 PRAM COVER

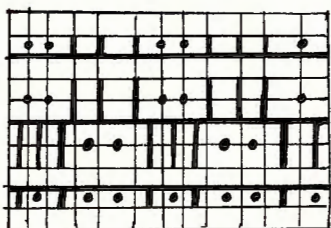
MATERIALS

Knitted in 2 strands of Bramwell Montana, Bluebell. To knit this, 2 cones are required.

TO KNIT

Set up 3 up 2 down on back bed = 30 sets of 3. Front bed, set up 3 in between where the 2 are out of work. Knit 504 rows using row counter on carriage, transfer sts to one bed and cast off.

DOUBLE-BED LACE EFFECT WITH TUCK STITCH



4R N Semi-automatic
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KX with stitch pattern

Half-a-dozen knitters were having coffee together. Somehow the conversation turned to cooking – electricity versus gas. Finally they got back to knitting. Displaying her latest garment, one knitter explained "I knitted this on temperature seven!"

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CHRISTMAS MAGIC

I love Christmas – the most magical time of the year. Lighted Christmas trees in windows, carols, angels, stars and the hushed anticipation of Christmas Eve. Sometimes even the pleasure of drifting snowflakes; and aren't we lucky to be able to knit Christmas presents for our nearest and dearest?

Mary Dowse

Here are my ideas for this year and I have already knitted some of them for my own friends as well as for you to see.

First of all, "pretties" for ladies – all very quick and cheap to make. My friends love sachets and frilly scented cushions, either to slip between their clothes or to decorate their beds. These are very expensive to buy and very economical to make. I've given you details of three simple ones but you can easily adapt them as you choose (and it really doesn't matter if they turn out square or oblong). You will probably have enough bits of leftover yarn to make several and a bag of pot pourri or sleep herbs costs about 60p to £1 according to where you buy it, enough for four scented cushions or lots of smaller sachets. A metre of washable padding cost me £3.50 and was enough for four cushions about 30 centimetres, one foot square.

Narrow ribbon for bows is also cheap and easy to find. You can see from the instructions that they really are easy and, of course, if you have a lavender bush in your garden the scent is free! If you use the classic method I have given of a layer of herbs on the padding itself, you should make a thin cotton cover for this to go under your satin and lace and make these detachable.

As I don't like zips and poppers on these delicate materials I prefer to tack the open edge neatly together and retack after washing – but if you cheated a bit and scented your cushion with a few drops of the essential oils available from your pot pourri shop and gave your friend the bottle, the whole cushion could be washed as it is, as modern synthetic padding dries very quickly. Sachets for clothes usually stay clean, but I do make the lace cover detachable.

For a real labour of love I am even contemplating a bedspread

made like this from two widths right across the machine, with yards of frills, but this I think will be for next year!

Transfer lace obviously is a good choice for "frillies" but punch lace also works well and if you have only a very simple machine, plain knitting can look good too. I used leftovers of Hobby and Silky and lurex, but fine cotton or fine linen would be lovely.

Jewellery is perfect for presents too and I have made lots of necklaces with marbles and lurex as I described in the October issue. Several worn together look very opulent and I know that my friends will be pleased because they've already asked for them!

Christmas decorations are lovely to make and seem to appeal to young and old alike. These were inspired by a cotton and string puppet I saw at the Carnival in Venice. I made pierrots and harlequins first because I'd seen so many, but then tried angels as well. Children love whirling them round their heads and they also make a beautiful decoration, either flying from wall or ceiling or "standing" amongst other decorations. You could easily make a Father Christmas in red with white "fur" edges, or Christmas fairies with wings and wands. I've given you the instructions for the angel and pierrot but they are very adaptable and use very little yarn or time, especially if you make several at one go. They are great fun to play with and make a breathtaking display. A giant pierrot would make a spectacular wall decoration for any time of the year.

From Christmas decorations to quick presents for children, which don't normally take long or cost a lot to make. Cuddly knitted toys for tinies – there are patterns everywhere for these; or for the very fashion conscious Barbie or



For men, women and children.

Sindy lovers I have a little book of glamorous outfits which are fun to make and which take minute amounts of yarn (£2.50 post free). Small sweaters with their favourite decoration as a simple motif, or bits of their favourite nursery rhyme are always popular. Fortunately children are not backward in hinting what they would like Father Christmas to bring them so you usually have a pretty good idea of what they would like!

Now, how about the men in your life? Big presents are easy. A really good classic sweater or cardigan in a beautiful yarn, possibly Forsell's wool and alpaca, or a really handsome Fair Isle or double jacquard sweater or jacket in Jamieson's Shetland would appeal even to the most conservative (and there are rather a lot of these!).

Smaller presents tend to be more dashing. Knitted braces, beautifully interlined and finished, knitted lurex bow ties and cummerbunds for Christmas evenings, or even a classic sweater with a thread of lurex through it, are all possibilities. A carefully knitted "tweedy" type tie would even appeal to the conservative as well. I was very surprised and rather pleased to see a very quiet gentleman on a country bus the other day wearing a double jacquard sweater in red and blue with a red lurex thread knitted with the red wool and a blue lurex with the blue - but this is a fairly large undertaking if you are making many presents and you might prefer to settle for a

super scarf.

Lastly, a really glittering idea for anyone. I first saw this at a Royal College of Art Fashion Show when Ossie Clarke was a student there. He showed a magnificent full-length sweeping evening coat in white, with tiny lights edging the collar (it had to be sweeping because batteries for the lights were rather big). Since then batteries have got smaller and can easily be hidden in a small inside pocket and I saw a great idea at Stanford-le-Hope Knitting Club of a sweater with an intarsia Christmas tree complete with flashing lights. As the lights easily push through the knitting you could have a lighted sweater for Christmas and remove them afterwards.

Do knit some of these and have a very Happy Christmas.



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MASTERCLASS

9 CHRISTMAS MAGIC

CUSHIONS AND SACHETS

These can be made any size. Instructions are given for a cushion approximately 25-30 cm (10-12") square. You can use a variety of yarns. For my originals, I used one strand of Bramwell's Hobby or Silky. (50gms Hobby or 25gms Silky goes a very long way!)

"FAIR ISLE" ROSE CUSHION

A small amount of white Silky for background and pale pink Silky

and pale pink lurex (obtainable from Ann Durkan) for roses.

Approximately 3.5 m (4 yds) of 5 cm (2") lace.

Three or four layers approximately of synthetic padding 2.5 cm (1") thick and 30 cm (12") square.

Piece of thin cotton for covering approximately 60 cm by 30 cm (24" by 12"). The exact size is not crucial. Cut padding and cover to fit knitting, when steamed.

Tension. Approximately T3 on Knitmaster,

T2 on Jones+Brother.

Cast on 120 sts by hand. Knit

250 rows in pattern. Cast off.

Steam. Fold to make square "bag". Sew sides, leaving top open. Cut padding and cotton a little larger so that knitting is stretched smoothly (don't forget turnings on cotton). If you want a scented cushion, sprinkle a thin layer of pot-pourri or sleep herbs on the inside of one layer of padding.

Sew cotton cover to make bag. Insert padding and sew open edges neatly together.

Gather lace to fit and sew all round edge. Put pad in cover and tack neatly. Add bows as you like.

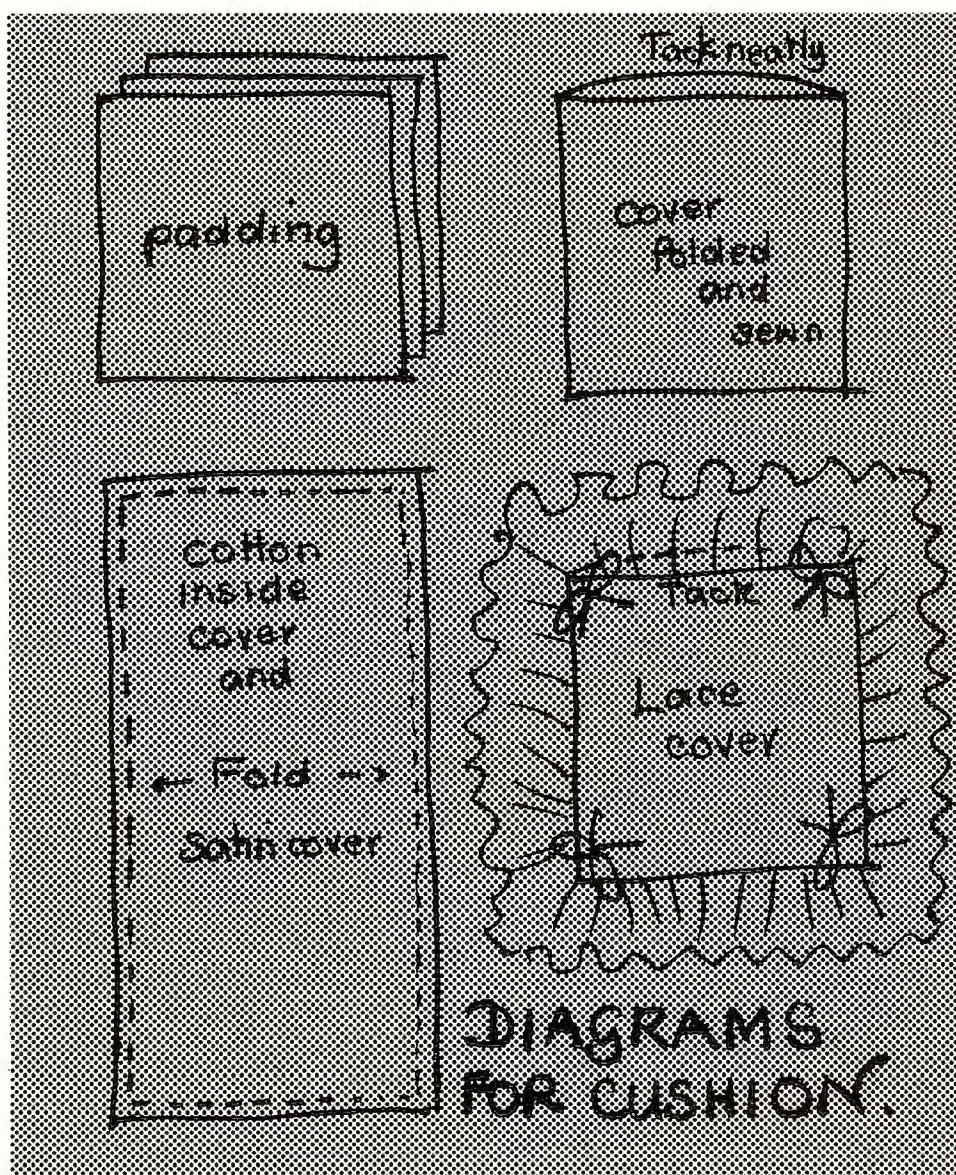
LACE (OR PLAIN) CUSHION

Use either one strand of Hobby or Silky, the same tension and the same number of stitches as for Fair Isle cushion but use your favourite transfer or punch lace pattern and knit 270 rows. Cast off.

Frill. Using WY, cast on 200 sts and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 3 rows. Transfer every alt st to make a row of holes for picot edge. Using MT+2, K 1 row. Using MT-1, K 3 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT, K 40 rows in patt. Cast off. Work another two pieces to match.

Sew together to make a continuous strip. Gather to fit cushion and sew on.

Make pad exactly the same as before, plus a satin outer cover to show through lace. Add bows as you like.



MASTERCLASS

10 CHRISTMAS MAGIC

◀65

CHRISTMAS DECORATIONS

Pierrots and Angels.
Use small amounts of yarn, as before. I used one strand of Hobby and two strands of fine lurex for angel wings.

For each decoration you will need one stick about 30 cm (24")

long. I bought a packet of green garden sticks about 3 mm in diameter and painted them black with matt waterproof paint, again the smallest amount you can buy. Waterproof Indian ink also works. Any old brush will do. Paint the stick holding one end. Stand it in a jam jar and paint the last bit. Leave to dry.

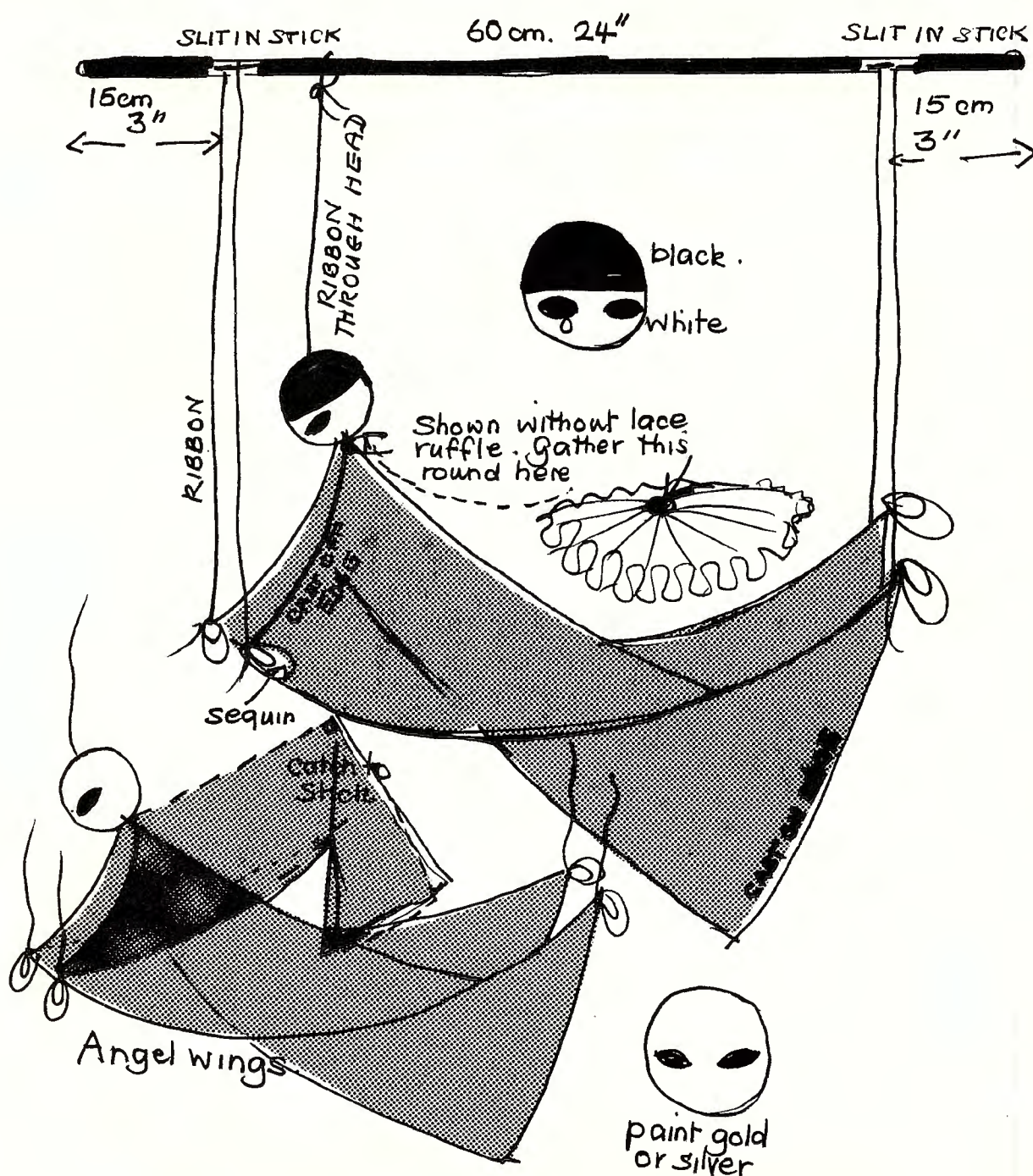
Heads. One paper ball about 3.75 cm (1½"). Alternatively, use old ping-pong balls or buy them from a craft shop or haberdashery counter.

You'll need a fine paint brush for the eyes. Stick the head on to a fine knitting needle to make painting easy. Use gold or silver paint for angels.

Hands and Feet. You'll need four large sequins and about 120 cm (48") of very narrow ribbon for strings. Use black for pierrots and gold or silver for angels.

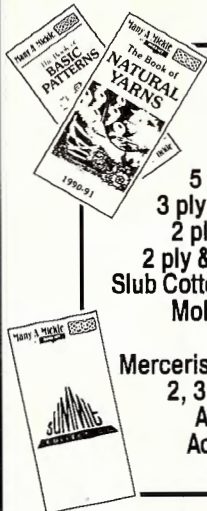
Angel head. Paint all over with gold or silver. Paint eyes when dry.

Pierrot head. Paint top half black, add eyes and tear.





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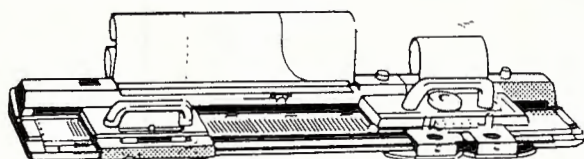
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LATCH ON

USEFUL THINGS NO KNITTER SHOULD BE WITHOUT

"Not again" I can hear you saying. "She's going to spend our money for us!" Not so. Most of the things I am going to mention are free, or cost no more than a few pence at most.

Joan Lafferty

I did a periodic tidy of my knitting room a couple of weeks ago, which is what has reminded me of all the useful things I have collected together over the months and years.

Do you ever knit with fine yarn? Hobby, for instance, or fine industrial yarn (two/thirties). The latter is very economical to use; worked in, say, tuck stitch, this fine yarn can be bulked up to make a warm, lightweight garment. But what about the ribs? I have on occasion used two strands together for welts, but sometimes they are too thick for the rest of the garment. The answer is to knit polyester sewing thread (in a matching colour) together with the main yarn.

Polyester thread on a spool needs a little thinking about and this is where your collection of useful oddments is vital. You have to plan carefully; a jam jar or a tin that has held baked beans is ideal to hold the polyester spool. So the previous day you give the family something like sausage and mash or macaroni cheese, opening a tin of baked beans or peas to serve with it. Remember, though, to wash the tin and put it in a safe place before you serve the meal. Husbands and children who never help in the kitchen in the normal course of events will throw away your precious tin before you have had time to eat your own meal! Jam jars are even worse for vanishing without a trace. They are so useful for paint water (the children) and paint brushes (the husband). So you have to contrive somewhere safe if you want these things for yourself. (Under a pile of dusters, possibly?) Honey jars with a screw top are worth saving. They do excellently for storing buttons. (Unfortunately, they are equally

good for storing nails and screws and bits of Lego.) Once you have managed to acquire three or four jars, buttons can be sorted into their different colours; it is easy to see in a glass jar if there are any likely ones for the cardigan you have just knitted. Why is it, though, when you have made six buttonholes there are only five matching buttons? Someone is saying "Why don't you count the buttons before you make the buttonholes?". On the face of it that is a good idea, but it doesn't always work out in practice. A lot depends on the length of the garment, it is often easier to find buttons the size of the buttonholes, rather than trying to make buttonholes the size of the buttons.

Back to our jars. If you can think ahead at Christmas time, try to persuade someone to buy you some stem ginger in a glass jar. These are often fat at the bottom and narrower in the neck. They are excellent for holding a spool of thread. The spool can twist and turn around without actually jumping out, with any luck. Personally I can't stand stem ginger, but my husband is very partial to it, so I give him a jar most years, then hope that there are no new nails or screws requiring a home some time in January!

So you make garments for other people? Then I'm sure you have bought a supply of numbered labels which you sew in the back to show the size. I have a lot of these numbers from twenty two up to forty six, each size in a small paper bag. Over the years I have found these slither about and spill their contents at the slightest provocation. But not any more. One year my daughter was given a box of those round

nutty chocolates in gold paper. The box was of transparent plastic, with a nicely fitting lid, which has proved ideal for my little numbers. I have included a reel of cotton, a couple of fine sewing needles stuck in flannel, a tiny pair of scissors and a tape measure. In fact it is a little sewing box just for my size numbers. Last year I gave a box of these chocolates to my son, with a note to say that empties should be returned, but there was no "money back on the box". This second box has made a home for the little machine I have for making circular cords. I make a lot of these cords; they are used as ties on the ballet cardigans that I make from time to time for a local shop. Now I seem to have a reputation for saving these boxes, so the family give them to me whenever there is an empty one. I have to get very organised (that's a bit unusual for me!) and use a third box to store some cords even before I have got an order for the cardigans. It is just as well that I have some spare boxes, because I dropped one and broke it. I have found that the later boxes are slightly smaller than they used to be and do not take my "circular cord machine". I must be careful not to break the only old box that I have in stock.

What else did I find as I did my annual Spring clean? I have a couple of cardboard cartons which are just the right width to store magazines. Let me hasten to say that MKM copies live in proper binders, but I do pick up the odd magazine when I see something I fancy in the newsagent. These stand upright in my cardboard carton and because room is at a premium I have put an old blotting pad on top, which makes a "table" for odds and ends like waste yarn and tension pieces.

Talking of cardboard cartons, I have bought some specially for holding magazines, but these could equally well be made from Corn Flakes packets. It just needs a slanting cut from one corner to about halfway down the opposite side. (On both sides of the box.) Unfortunately I can't show you one I made earlier... (Mainly because I haven't made one as yet!). I have actually bought myself a couple of those plastic "desk tidies", with boxes of different heights. But in the dim

transfer tools and some hair grips. The latter are most useful if I spot a dropped stitch – they do not split the yarn like a safety pin. When I remove them I put them in their proper place – in my hair – to return them to the knitting room. Much more tidy than having safety pins attached to one's jumper if the vicar or local member of Parliament happen to call. (Not that either of these gentlemen have graced my house with their presence yet, but you never know.)

Chocolate boxes, honey jars, eye-drop bottles and desk tidies – Joan looks at everyday items which may have been on their way to the dustbin and sees a machine knitter's accessory.

and distant past I made a few of these (and sold them). Again I saved tins, but of varying sizes. I covered them with velvet, but knitted pieces would do equally well, then stuck them on a piece of rigid cardboard, cutting to the shape once the tins were glued on firmly. These hold a selection of rulers, both centimetres, inch and "green" (Knitmaster stitch gauge). There is also a matchbox with a couple of machine screws, a piece of wax candle, scissors, penknife, hand knitting needles, a couple of felt tip pens, a stitch holder and several wire hangers for the ribber (I have three machines, so have a good number of wire hangers). In the other desk tidy I have some screw drivers, a seven/one transfer tool, a pair of pliers, a pair of tweezers, a one inch paint brush, some more wire hangers (from a defunct ribber – name unknown!), hand knitting needles, several of the machine

Some other very useful items are not available to everybody. Unfortunately I have to use eye drops (two different sorts, twice a day). One prescription is in a little plastic bottle which comes apart, so it can be washed and filled with oil for lubricating the knitting machine (and the Hague Linker and the "circular cord machine" – even the door hinges on occasion). Without looking at the calendar, my family can judge when it is the first week in September. In the bathroom there appears a lot of these little bottles, with labels washed off, all sitting and drying on kitchen paper, ready for the new term's intake of knitting students, who can fill them with baby oil for oiling the knitting machines. If you know anyone who has to use eye drops you might beg a discarded bottle. But not all are made so that the dropper part will come out; it is impossible to wash out the

interior without removing this little piece.

Another treasure is an empty packet that contained liquorice allsorts. I bought these sweets and copied them as faithfully as I could on to the mylar sheet, knitting seven jumpers with this pattern before I got tired of it. I have kept the box because it has coloured pictures which I use for matching the yarn to get it as authentic as possible. My daughter-in-law tells me that little boys sitting in shopping trolleys in the supermarket queue have tried to pick the sweets off her jumper and eat them! So I must have got them looking pretty lifelike!

Next to this box is a tube that has held denture cleaning tablets – this now contains "knit-in" beads, together with a very fine crochet hook, which I use when demonstrating how to knit beads into the work. (This goes to school with me.)

I have a metal reminder board on the wall, well supplied with magnets. I have sometimes "borrowed" the magnets to hold a very short end of yarn to the machine if there is only a small quantity left. I also have a large plastic clothes peg which is useful to weight an end of yarn, should the occasion arise. Talking of clothes pegs, at one time I used to cover my ribber with thick plastic, securing this with three or four clothes pegs at the bottom. I don't bother any more, because I am so used to having the ribber in position I don't find it a nuisance.

If you have any useful items I'm sure Anne would like to hear about them for her letters page.



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11 PASSAP 6000 CUSHION

Knit a test piece first to make sure you have the colours in the correct places - where you have the yarn threaded makes a difference to where the colours knit up on the piece.

MATERIALS

Knitted in King Cole Super Wash Super Spun 4-ply Aran (No.46), Chocolate (No.23), Wild Rose (No.118) and Heather (No.162).

A cushion pad and Velcro fastening for one side.

TO KNIT

Cast on. Tension 4/4. To knit a square you need to multiply rows $\times 3$ and stitches $\times 5$. T $5\frac{1}{4}/5\frac{1}{4}$. L55 - R50 to knit a square. The extra 5 at left are to make side border. Read pattern into reader superimposing one on top of the other to make 4 colours in a row. The first pattern is the background and the first colour; the second pattern is the third colour, the third pattern is the fourth colour. Multiply the rows $\times 3^* = 480$ and sts $\times 5 = 100^{**}$ then add 5 more at left to make the left border. L55 - R50.

Press fast forward » which brings you to PROG = ENT; ERASE = ENT; CAST ON = 3 ENT; ALL ST.PATTS = NO; ST.PATT A = ENT = READER - READ PATT. TO ALTER; PRESS ENT; DIRECTION = NO; ADD = ENT; ENT = READER; READ TO ALTER; PRESS ENT; DIRECTION = NO; 3 COL = ENT; ADD = ENT; ADD WHAT = ENT; READER = READ TO ALTER; ALTER = ENT; DIRECTION = NO; 4 COL = ENT; KNIT TECH = 207 = ENT; ENLARGE POSITION = ENT; CM? = NO; || R = 160 = NO; || $\times 3^* =$ ENT; || R 480 = ENT (-) ST 20 = NO; (-) $\times 1 = 5 =$ ENT; (-) ST** 100 = ENT; POSITION = NO; TEST = NO; ALL ST.PATTS = ENT; FORM = NO; L ND - 55 = ENT; R ND 50 = ENT; START CAST ON = ENT; START POSITION = ENT; CAST ON = ENT; ---SX = ENT; ---GX = ENT; R EMPTY = TAKE CARR ACROSS TO SELECT NS + PUSHERS = $\square$ = ENT; ND---- = ENT; R EMPTY = TAKE CARR. ACROSS = ND---- = ENT; PICK UP COL.1; ST SIZE = 5/5 = ENT; STRIP 0=ENT; ϕ 1 = ENT; ----LX = ENT; ----N = ENT; RC 0 = TAKE CARR. ACROSS; ϕ 1 = ENT; RC 1; KNIT ONE ROW; END C.O. = ENT; RC 2 = ABC; ST.PATT A = ENT; ---SX = ENT; ---GX = ENT; R EMPTY = TAKE CARR. ACROSS = $\square$ = ENT; ND---- = ENT; R EMPTY = TAKE CARR. ACROSS = ENT; ND---- = ENT; PUSH---- = ENT (DIAG.A); COL 1 = ENT; ST. SIZE = 5 = ENT; STRIP 0 (orange) = ENT; ----LX = ENT; ---BX (-) = ENT; RC 2 = Col

1. 2 rows, Col 2. 2 rows, Col 3. 2 rows, Col 4. 2 rows. Repeat. Continue to RC 480 trans. sts to back bed, cast off.

BACK KNITTED IN ST ST

Sts $40 \div 13.5 = 2.9 \times 41 = 122$ sts.

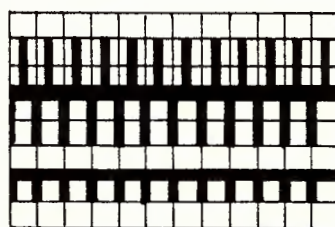
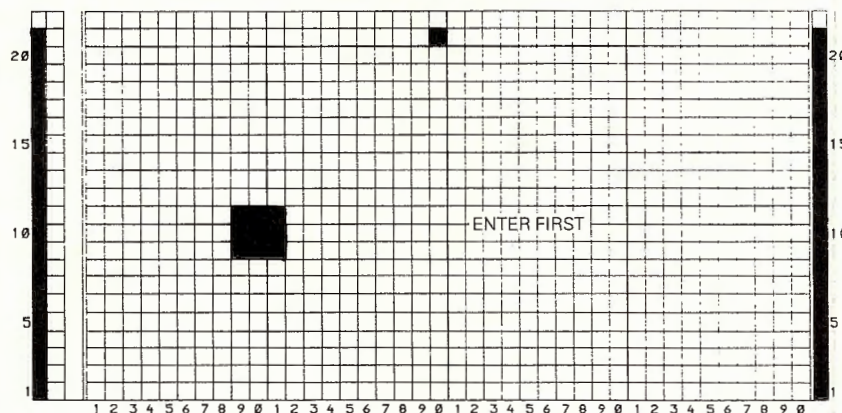
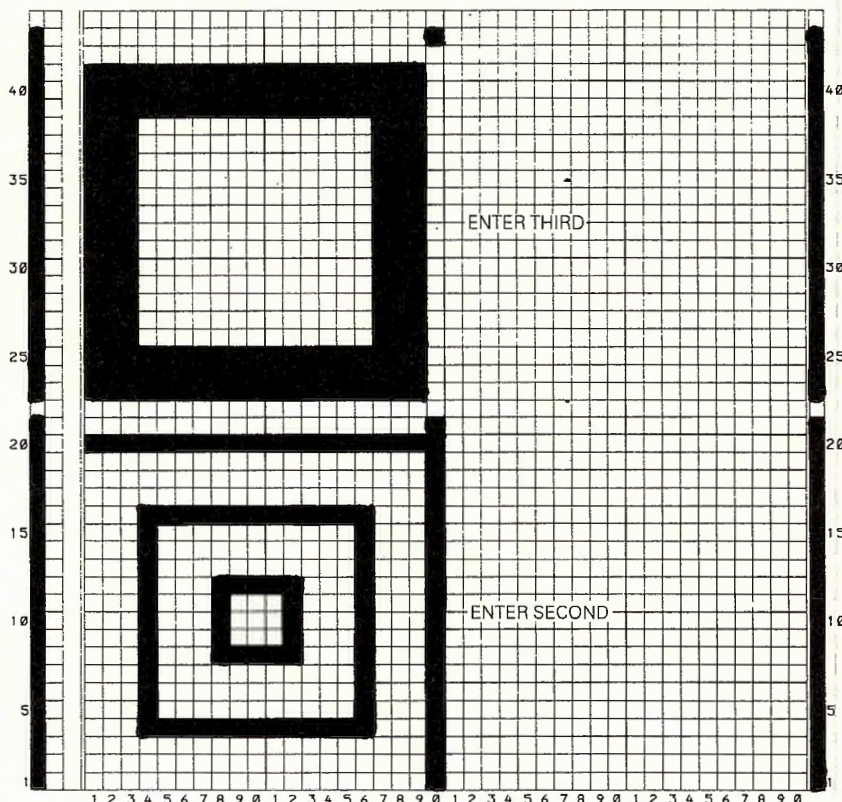
Rows $40 \div 10 = 4 \times 41 = 164$ rows.

TO MAKE UP

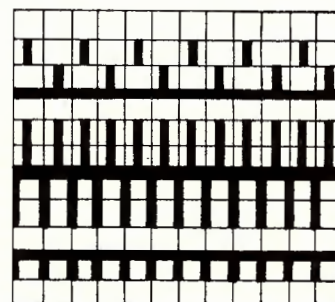
Stitch front and back together. Leave one end open to insert the cushion. Fastening for the cushion: Turn in the extra 2 cms of the back of the cushion having

already stitched on Velcro.

Edging: If right-handed, start at right-hand corner (it is easier to work from right to left). Pick up 6 sts and knit 20 rows then pick up next 6 sts on the same needles. Continue all around the edge of the cushion (this gives a twisted loop effect). If the edging is unsuitable, finish with a few rows of double crochet.



Cast on with racking for knit/knit



Bird's Eye double-bed Fair Isle

BX $\leftrightarrow$
LX

Technique diagrams are from the PASSAP 6000 instruction book and are reproduced courtesy of Passap. For further information about Passap techniques and machines, please write to Bogod Machine Co. Ltd., 50-52 Great Sutton Street, London EC1V 0DJ.

11



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13/12

12 PASSAP 6000 SCARF AND HAT

MATERIALS

Knitted in Amberyarn Champagne
No. 24 Aran and No. 20 Cerise.

TO KNIT

Cast on 3 = 62L —, 62R = ENT;
knit 2000 rows, trans to back bed
and cast off. St patt A = 1150 in st
patt book; tech 243 = arrange
pushers on back bed as diagram
which does circular knitting with
patt on front and vertical stripes
on back

TO MAKE UP

Pull out sideways to pull floats
straight inside. Steam and add
fringes.

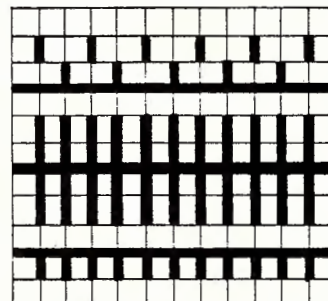
BOBBLE HAT

TO KNIT

Cast on 4 = 2x1 rib. T 4/4, knit 40
rows, 1 row T 8, knit 40 rows.
Bring all out of work Ns up to WP.
Knit 2 CX rows at one tension
lower than rib tension; knit 2 rows
KK at one whole tension higher
than rib = 55. Knit 88 rows in patt
A = 1150 in tech 180. Trans sts to
back bed, put black strippers in,
knit 1 row T 6 and trans alternate
sts to adj Ns, knit 8 rows. Break
off an end of yarn which is three
times the length of the knitting,
thread up into the bodkin and take
off the stitches on to this piece of
yarn. Draw up and stitch up with
yarn down the side. Make a
bobble and stitch on the top.

Tubular Fair Isle in 2 colours

SCARF



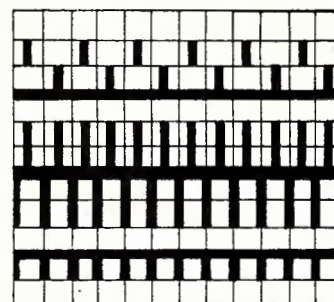
HX ←
LX

Arrange pushers yourself on back bed, as desired

Cannot be knitted with a stitch pattern

Bird's Eye double-bed Fair Isle

HAT



BX ↔
LX

Technique diagrams are from the PASSAP 6000 instruction book and are
reproduced courtesy of Passap. For further information about Passap
techniques and machines, please write to Bogod Machine Co. Ltd.,
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C CLUB LINE

It isn't easy to keep track of all the machine knitting clubs around and you would be surprised how many requests we have from readers who would like to join one. So if your club has room for new members, drop us a line about your activities and any changes you make. Don't forget to register your club with us if you haven't already done so.

Edited by Sue Watson

SHEFFIELD

Lilian Vine moved house to Beighton, Sheffield and discovered that there was no club in the vicinity of her new address, so she quickly decided that the sensible option was to start one herself. It's called the Beighton Knitting Club and Lilian hosts meetings in her own home on alternate Wednesday evenings from 7.30pm.

Lilian says she can teach on both punchcard and electronic machines and owns a Brother KH950i, KH260 and a Singer 2331, plus numerous gadgets and accessories. Lilian would be pleased to hear from anyone who lives in the Beighton area or near the Chrystal Peaks complex, which is less than a mile from Beighton, who might be interested in joining her club. Lilian's 'phone number is 0742 470489.

LYNEHAM

A recently formed knitting club down in Wiltshire might be of interest to knitters in Lyneham. The club started with a group of RAF wives led by Mrs. P. Bird, who decided to get together and share their knitting experiences.

Everyone is welcome at this club, which meets on the second and fourth Fridays of the month in Bradenstoke Village Hall, Lyneham from 7.30pm to 9.30pm.

Further details of membership and club activities can be obtained from Mrs. Bird on 0249 890529.

DRAYTON

When June Ham moved to the

Portsmouth district she discovered that there wasn't a knitting club nearby so started one herself! June's club is called Drayton Machine Knitters and meetings are held on the second Monday each month between 2 pm and 4 pm at the Drayton Institute.

June's telephone number is 0705 385211 and she would like to hear from anyone who is interested in joining the club.

COVENTRY

Club organisers will be interested to add Sean Carey's name to their list. Sean has over 20 years' experience in teaching a simple system of pattern drafting and pattern design to machine knitters and home dressmakers. He found recently that he has been invited to many machine knitting clubs up and down the country where his 'Travelling Road Show' has succeeded in meeting the special interests of machine knitters. Sean has developed an hour long presentation which covers step by step pattern drafting on a 'made to measure' basis, which can be quickly transferred to the charting device. He also covers the basics of design, pattern adaptation, figure faults and general questions when time permits.

For further details write to Sean Carey, 32 Berkeley Road, Earlsdon, Coventry CV5 6NX.

LANCING

The Lancing/Sompting Machine Knitting Club formed a few months ago under the leadership of Mrs Shirley Bone, one of the original five founder members.

Since the initial 'introductory' meeting, membership has flourished with well over 30 members and more who are interested. The club meetings are held on alternate Tuesday evenings from 7.30 pm to 9.30 pm in St Peter's Church, Sompting, West Sussex.

Shirley is determined to make the club a success and would be grateful for any advice or information which other club members or organisers would be willing to pass on. In particular, Shirley wants to know of any interesting places in the South which would make suitable venues for club outings. Shirley is planning a trip to Yorkshire with four friends, and she hopes that they will be able to visit suppliers - this will then open up the opportunity for an evening's discussion on the trip and the showing of purchases. Any suggestions for the Yorkshire area would also be appreciated! For further details of the club or if you would like to chat to Shirley regarding her request for information, phone her on 0273 471671 Ext. 334 during daytime hours or, on Lancing 762734 in the evenings or at weekends.

ST SAMPSON GUERNSEY

Phone Carol Champion for details of the Knit-Knack Machine

Knitting Club. Her number is 0481 27560, and she will be able to give you dates and times of the club meetings.

STAFFORD

Mrs Sue Moore has sent us details of the Stafford and District Machine Knitters Club. On the first Wednesday of the month at 7.30 pm, members get together at The Blind Centre in North Walls, Stafford to swap ideas on the delights of machine knitting. Sue can tell you about the club and give further details of meetings and club membership. Ring Sue on 0785 48931.

DALKEITH

Members of the Dalkeith Knitting Club meet at Dalkeith High School every other Wednesday from 7.00 pm to 9.15 pm and the organiser is Mrs Shirley Higgs. You can phone Shirley for club details on 031-660 5388.

NEWTON ABBOTT

Down in Devon the Teign Machine Knitters Club has a change of officials. Club leader is now Mrs Gloria Miller and Mrs Betty Hoadley has become club secretary. Club membership last year reached 88 members so this

STOP PRESS

MAIDENHEAD

Our local club has been bringing us up to date with their news. September 4th sees the start of the Maidenhead Machine Knitting Club's tenth year so we have to confess they were here before us! First highlight of the year is to be a visit from Kathleen Kinder on Tuesday, October 16th. This issue will only just be out by then so we cannot give you much warning but visitors are welcome - 7.00pm at Alwyn School, Fielding Road, Maidenhead.

There is time to plan ahead to visit the Town Hall on Saturday November 17th to see a display of knitwear and a demonstration of spinning and punchcard knitting. This event is in aid of the Thames Valley Hospice which the club supports throughout the year. Congratulations, Maidenhead, we wish you a very successful tenth year.

KINGSBRIDGE

Fans of Denys Brunton yarns should 'follow the dog' along to the Huntsman's Suite of the Kings Arms Hotel in Kingsbridge, Devon at 7.30 pm on Thursday, 8th November.

The Avon Yarns Knitting Club is holding a fashion show in aid of the Devon and Cornwall Cavitron Fund which benefits patients in the surrounding area who need brain tumour and spinal cord operations. Denys Brunton has kindly loaned garments knitted in his yarns to the club and, as well as the show, there will be a sale table, raffle and refreshments.

If you would like to go along you can get more information and a ticket from Pauline Blank 0548 857321, or Ena Goff 054 852473. Ena is the club secretary, so if you are not free to support this worthwhile Charity at the show, but would like details of the club, give her a ring.

is obviously a very popular club. For details of membership, meetings and venues contact Gloria on 0803 873588 or Betty on 0626 64247.

BURGESS HILL

A new machine knitting club formed in Burgess Hill earlier this year and the secretary of the 'South Down Machine Knitting Club', Gillian Lindsey, describes members as having "mixed ability" from complete beginners to really experienced knitters. Meetings are very successful and there is always plenty to discuss – both failures, successes and problems. Gillian says that each member has their own favourite aspect on machine knitting and is prepared to demonstrate this in a friendly and relaxed atmosphere. Even if a demonstration does not go completely according to plan, this never spoils the meetings and even gives confidence to unsure members! This is another club who would be interested in guest speakers and Gillian would be pleased to hear from them. Club meetings take place in members' homes in the afternoon of every third Monday in the month. For further information phone Gillian on 0444 245852.

CILGERRAN

The Tivy Machine Knitting Group have recently added their details to our Clubline Directory. Evening meetings are held at Cilgerran Village Hall on the last Monday each month. Cilgerran, Dyfed, is near Cardigan. Club organiser Jill Birchenough will be pleased to tell you more about the club and its activities if you ring her on 0239 612494.

WESTWOODSIDE

Club secretary Mrs D J Rowland has informed us that The Isle Knitters meet at Westwoodside, near Doncaster. Morning sessions take place on alternate Tuesdays from 10.00 am to 12 noon and Mrs Rowland would be pleased to give further details on 0427 752166.

BOREHAM WOOD

First Thursday evenings at 8.00 pm each month are when members of the Boreham Wood Machine Knitting Club gather together. For more information of membership and an informal chat

about the club, contact Glynis Christison on 081-953 7796.

DERBY

A change of name for the "Rainbow Knitters of Derby" who now wish to be known as the "Harlequin Knitters". They meet at Cantley Court, Shelton Lock, and anyone interested in further details of dates and times should contact Mrs Eve Bradshaw, the secretary, on 0332 32280.

SALE MOOR

If you live in or around Sale Moor in Cheshire, have a free afternoon every first and third Thursday and like a friendly get-together, why not contact Betty Croke on 061-973 0163 to find out more about the Sale Moor Machine Knitters Club.

CHIPPING SODBURY

Rose Boulton tells us that The Duo 6000 Club is flourishing and now meets on the last Wednesday of each month at 7.30 pm in the Chipping Sodbury Community Centre.

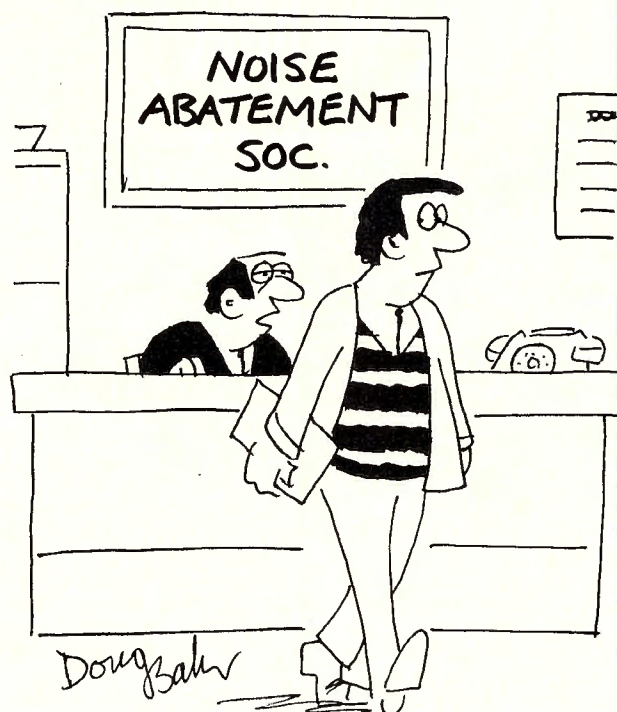
Rose says that the club has done well and now has funds to spare for guest speakers, so she would like to hear from anyone who might be able to help. Perhaps other clubs in the Bristol area could contact Rose and make a few suggestions or recommendations. Her telephone number is 0454 314072.

STOKE-ON-TRENT

Knitting machines not bikes are the interest of 'Ruby's Angels', a machine knitting club in Stoke-On-Trent, Staffordshire. The second Tuesday of each month sees the knitting gang assembled at Ruby's Knitting Centre in Stoke for an evening session starting at 7.00 pm. Club leader Mrs M H Moss will be able to provide further details and you can phone her on 0782 618784.

CHESSINGTON

The Bo-Peep Knitting Club in Chessington meets between 7.30pm and 9.30 pm on the second Tuesday evening of each month. For more information please contact club leader Pat Taylor. Pat's phone number is 081-397 0199.



"That jumper, Dawson – rather loud, isn't it?"

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly,
FREEPOST 623, Maidenhead,
Berkshire SL6 8YZ

Please add the following details to your
Clubline Directory

Organiser's name

Organiser's telephone number

Name of club

Organiser's postal address

Town

County Postcode

Full address of club meetings

Town

County Postcode

Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details
on plain paper if you prefer not to cut your magazine.

12H14

KNITMASTER CORNER

This month's letters raise queries on Fair Isle and Jacquard and alternative ways of using punchcards. First out of the bag comes a letter from Mrs Faux of Birmingham.

Ann Taylor

Many thanks for answering my queries regarding the long cleaning brush. I have another little problem I would like some advice about and that is connected with Fair Isle patterns. Many that I like very much are in *Machine Knitting Monthly*, but I see that sometimes there are two or sometimes four rows of stocking stitch between the next Fair Isles rows.

Now I have recently knitted a jumper that had several different types of Fair Isle with stocking stitch in between and had to keep changing to keep the pattern in the memory for the Fair Isle sequence.

I recently knitted a baby's cardigan and found after the Fair Isle I had a long loop of knitting yarn going across the knitting after changing to stocking stitch and had to undo this row. I changed the dial over from Fair Isle to stocking stitch as I once had the knitting fall off the machine. I did ask on the stand at the Birmingham Show, but I think the lady was more conversant with the electronic machine and did not seem to understand my query. Yours sincerely,
Betty I. Faux
Birmingham

First let me say I am pleased to hear you have used the long cleaning brush and that the machine is now clean. Such a simple idea this brush you know, one I could have done with years ago! The first time I used mine I was shocked at all the "gunge" that came out – I had thought I had kept my machines clean!

Some yarns shed more than others, even acrylic, though I must confess that wool is the worst culprit. I also use a small hand held vacuum cleaner over the needle bed and along the needle strip and on the floor where the cone stands (not to mention the skirting board). I can well understand anyone with a sensitive throat or chest wearing an industrial mask whilst knitting.

Regarding your problem with Fair Isle, it really is not too much of a problem once you understand the punchcard and how it operates. Stay with me and

perhaps we can sort it out.

First, the Knitmaster cards actually start five rows down. In other words when row one shows at the card aperture the actual row you will be knitting is five rows down on the card in the machine.

You can check this for yourself by taking a card and noting down on a piece of paper the "first" row of the pattern – the one above the two rows of punched holes.

Now put your punchcard into the machine and lock it on row one. Now look at the little grey pegs that sit at the front of the card aperture. As you lock the card, these pegs form the pattern of the next row you will be knitting – that is, the one that is five rows down from the row shown at the aperture – check your piece of paper. Once you realise this, it is a simple matter to mark your Fair Isle card five rows up from the start of the plain stocking stitch rows and then when reaching the mark, remove the contrast colour from feeder two (I usually hold this away from the carriage, in my hand), then knit the number of stocking stitch rows required and insert the second colour back into feeder two ready for the Fair Isle row. By all means mark on the card where this is to start – five rows down from the actual Fair Isle row punched on the card.

As the card keeps moving whilst you are knitting the stocking stitch, the pre-pattern row will be set in the memory drums on the last stocking stitch row as you knit.

There is so much to learn and understand when one starts machine knitting, especially when half the neighbourhood is breathing down one's neck waiting for a sweater to come off the machine. They seldom realise what effort and knowledge it takes to get it there!!

It all looks so easy to see someone sitting there pushing the carriage to and fro – all those lovely stitch patterns without any effort – they never see the casting off, the matching of patterns and worst of all, shaping the neckline.

I have two Knitmaster machines, my beloved 321 from when it first came on to the market and two years ago a 155. Both have ribbers and I have recently bought a colour changer but have not yet used it. However, there do not appear to be many jacquard patterns around and not much explanation as to the potential of the colour changer. I wonder if this could be subject for the Knitmaster Corner sometime?

I look forward to your articles each month, thanks for the maintenance article – we need reminding.
Yours sincerely,
Irene Crossland
Gledholt, West Yorkshire.

Yours is one of many letters on this subject and I agree there is little in the way of patterns.

However, Jacpacs (19 South Road, Portishead, Bristol BS20 9DO) have produced a little booklet on jacquard. It contains detailed instructions and a simple pattern and an easy first time punchcard.

Last month I mentioned that Knitmaster did have a ribber booklet as did BSK, Bedford, so hopefully you have tried to get these. There is of course Knitmaster's own publication *Modern Machine Knitting* – and there have been several ribber patterns in there.

Most jacquard garments I have seen have been successful experiments using the Knit Radar. Do also look at Kathleen Kinder's books on the ribber, you will find a lot of information in these, not only on jacquard but on other techniques for the ribber.

Having paid out for a colour changer I can understand your wish to use it. Do consider shadow pleating on the single bed – so easy to do with a colour changer and so effective, especially with the In-Ex steaming kit, which makes it so much easier to get the correct length and the finish to shadow pleating. A simple idea but worth its weight in gold!

Using your Radar is one good way round your problem with jacquard and I hear Busy Bee Basics are now producing radar patterns. I have not seen these but their full scale patterns are very good.

Single bed two colour (or more) tuck stitch becomes much easier to do with a colour changer.

There were some examples in the old 321 instruction book – before the days of colour changers! – and so much easier to do now.

Yarn should be less than four ply for any ribber work using full needle rib. In Mary Weaver's books of jacquard for the Brother ribber (which may well be helpful to you) Mary uses alternate – every third needle on the ribber and consequently, four ply is then used. However, try first with every needle working on both beds, the full needle rib setting, using three ply or two ply or two strands of 2/30s yarn. Knit your tension swatch as usual, over 40 stitches and 60 rows. I usually cast on and knit over 100 stitches and knit 100 rows, but isolate the 40 stitches and 60 rows within this. I also leave the swatch overnight before measuring, as with the ribber comb and the weights on to knit the swatch, the distortion is greater and consequently, it takes much longer to settle.

One day I might get round to all the different things our machines do, but I doubt it! They really are extraordinary machines and I wonder how many ordinary knitters are experienced in half the potential of the machine. People like Mary Weaver and Kathleen Kinder amaze me and I am forever grateful to them for sorting out the way to so many techniques and providing patterns for those techniques. Machine knitting today would not be as popular as it is without their dedicated work.



PUNCHCARDS

Finally, there have been several letters about punchcards. According to some knitters, they have their main set that came with their machine and have since punched some cards of their own, but ask can any of these cards be used in a different way?

In your instruction books there are some examples of using the same card for, say, Fair Isle and weaving. In this instance, it is better to choose a card that will produce small floats, especially if used for weaving. If longer floats



are produced in a woven fabric then there is a bigger risk of them being caught accidentally and distorting or spoiling the pattern that you have so carefully woven.

One way round this is to hook the float up on to a needle above, it could be several rows up. Make a note of what you did and how many rows and stitches and a whole new pattern emerges. Remember to make sure that the needle used for placing the float on is well back to work position before continuing.

I, too, dislike long floats on Fair Isle. I saw a novel way, many years back of utilising floats for effect (I think it was Iris Bishop that I saw had done this). The floats on the back of the Fair Isle had been cut in the centre of the float and then that side had been used as the right side of the fabric, creating a "shaggy"

appearance. Since then, knitters have actually punched cards to get this effect and working systematically have created an all over "shaggy" appearance.

Many knitters have never tried the "long" button on their machine – and many have found it by accident! The appearance of Fair Isle can be changed quite dramatically by using the long button, causing the card to move on alternate rows only and elongating the pattern.

No! Punchcard owners cannot double the width of a punchcard pattern – not yet anyway – only electronic owners can do that. Nevertheless, doubling the length is an extension to the use of the card.

Some tuck stitch cards can be used in conjunction with the long button, but remember, if using a three or four ply yarn the number

of tucks on a needle is limited. With a four ply yarn, four to five tucks may be its limit; using a two ply yarn and the same card on the long button – eight tucks may be possible.

Card three is a perfect example of this. Card one is a card to "play" with. Try it in Fair Isle and achieve a birds-eye fabric, then on the long button and see that a different effect is achieved. Now run the card normally for a few rows and then lock it and continue in Fair Isle and stripes have appeared. Now lock the card for one row only and knit it, then release the card – stripes again, but in alternate colours to the previous stripes! Now there is an alternative that gives food for thought.

Try some of the other Fair Isle cards and lock them for a few rows, then run them again (only

do note which row is locked and for how many rows!!) and you will be surprised at the different patterns to emerge.

Slip stitch is becoming more popular through Kathleen Kinder's book on Mosaic work and Denise Musk's book on slip stitch. Up to now the patterns have been limited to a few geometric shapes in self-colouring, or two colour slip. For those of you who hate floats on Fair Isle, the slip setting could be the answer if you have no ribber for jacquard work. Read Kathleen's book or Denise's and slip stitch really comes into its own.

I hope this has given you a few ideas.

See you next month.





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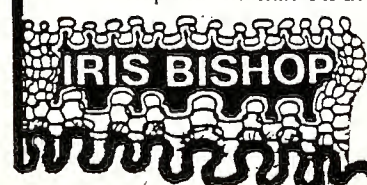
Set 5 – Lace fabrics – 6 unusual designs for machines with a lace carriage (24 st.) *£1.50



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An illustrated list of these and other designs for electronic and Passap/Pfaff machines is available. Prices include P&P.



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U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.

Overseas agents

TEACH-IN

JACQUARD KNITTING ON KNITMASTER AND BROTHER MACHINES — PART 8

For the last three months, I've been writing about making garments in double jacquard.

This month, it's back to double jacquard fabrics and some of the many variations that can be knitted.

Ann Kite

First though I want to write about the Knitmaster RJ1 ribber carriage, which enables Knitmaster owners to knit bird's eye Fair Isle. (These articles are written five to six months ahead of publication so this new carriage wasn't available when I was writing the July article which covered bird's eye jacquard on Brother ribbers.)

The RJ1 carriage is used instead of the ribber carriage supplied with the ribber. The RJ1 has the usual pair of set levers, each with two positions, 0 and 1 and a pair of select levers which also have two positions, 0 and 1-1. If the set levers are on 1, the carriage will knit every needle.

When the set levers are on 0, what the carriage does depends on the position of the select levers. If the select levers are on 0 also, the ribber slips every needle; if the select levers are on 1-1, the ribber knits every second needle. All the controls are directional, that is the set lever and select lever nearest the knitting at the beginning of the row control what happens on that row. To knit bird's eye jacquard, both set levers are on 0 and both select levers are on 1-1. You must have an even number of stitches on the ribber as the carriage always selects every second needle to knit. If you have an odd number of needles on the ribber, you end up knitting the same needles on every row. This is the same as when using the bird's eye jacquard setting on the Brother 850 ribber and was covered in detail in the July article.

Next I want to move on to knitting jacquard patterns using the double-length control that most punchcard and electronic

machines have.

When I first thought about this I thought it would be fairly simple. Then I tried it out on the machines and found it was far more complicated than I expected. (Isn't it always the way?!). I have spent the last week moving around from machine to machine knitting "double length jacquard" on them. I've knitted on two Brother punchcards, two Brother electronics, two Knitmaster electronics and a Knitmaster punchcard! and I'm now surrounded by heaps of double jacquard swatches. I hope this article will inspire you to create some heaps of your own!

Let's start with the electronics first, as in some ways they're the simplest. On all the Brother electronics you can use the double length switch (no.4) and the double jacquard switch (no.7) together. On the Knitmaster electronics, only the 580 can knit "double length double jacquard". On these machines you knit "double length double jacquard" with exactly the same sequence of rows and colour changes as for "single length jacquard". That is, you start with the carriages at the right and knit one row of main colour, followed by two rows of pattern colour, then two rows of main colour. The machine works out the programming for you and it's helpful for both electronic and punchcard knitters to know what it's doing. To understand this, I want to consider how it would programme the little flower pattern I used as an example in the May article. Fig.1 shows the pattern as it would be punched out for single bed Fair Isle. Fig.2 shows the pattern punched out for "single length double

jacquard" on a punchcard machine, but also shows what the electronic programmes for you.

If you remember, each row of the original pattern has to be punched out twice, once for the background and once for the pattern and the double jacquard card sequence is: One — background for row 1 (Fig.1); Two — pattern for row 1 (Fig.1); Three — pattern for row 2 (Fig.1); Four — background for row 2 (Fig.1). So after four rows of knitting you've knitted two complete rows of the original pattern. The background rows are often referred to as the negative rows and the pattern rows as the positive rows. So the four row sequence is negative, positive, positive, negative.

When you use the double length switch on the electronics, the pattern is programmed as in Fig.3. You still have the negative, positive, positive, negative sequence but in each four row sequence the two negative rows are the same and the two positive rows are the same. So to convert a single length double jacquard pattern to a double length pattern, the machine programmes row one Fig.2 on row one of Fig.3; row two Fig.2 on rows two and three of Fig.3; and row one Fig.2 on row four of Fig.3.

This method of programming "double length double jacquard" gives a fabric which feels like single length jacquard.

Now let's look at using the double length switch on a punchcard machine with an ordinary double jacquard card, that is one punched out for single length jacquard as in Fig.2. First though we have to know when the card moves on when using the double length switch. On Brother machines when using the double length switch the card moves on as the carriage moves from right to left. So the first row of the two row sequence is knitted from left to right.

On Knitmaster machines the movement of the card depends on where the carriage is when you move the switch to the double length position. If the carriage is at the right when you move the switch, the card moves on on the right-to-left row and the two-row sequence starts at the left. If the carriage is at the left when you move the switch, the card moves on on the left-to-right row and the two-row sequence starts at the right.

To knit double length jacquard using the double length switch and an ordinary double jacquard card, you need to start knitting from the left. The card must move on on the right-to-left row. This happens automatically on Brother

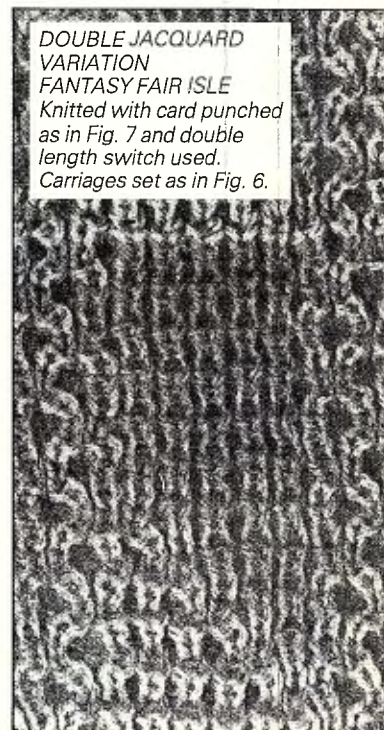
machines, but on Knitmaster you must remember to put the double length switch on when the carriage is at the right. This can be done at any time, for instance when preparing to cast on. It doesn't matter if the card is locked or rotating when you do this.

The knitting sequence is then — start with the carriage at the left and knit two rows of main colour, then four rows of pattern colour, four rows of main colour, four rows pattern colour and so on.

Having worked out how to do it, the bad news is that if you do this the result is rather disappointing. The fabric is very distorted. At least it is if you have the ribber carriage set to knit every needle every row as you do when knitting basic jacquard. This is because you've knitted every row of Fig.2 twice, which is not the same as Fig.3 (Fig.3 is how the electronics programme double length jacquard). However you can overcome this to some extent by using the bird's eye setting if you have a Brother 850 ribber or the Knitmaster RJ1 carriage. If you don't have these, an alternative is to set the ribber to knit one way and slip the other (Fig.4).

When using the double length switch, you need to know what to do if you have to unravel. On Brother electronics it's fully programmed, just key in the number of rows unravelled and the machine will programme the correct row. On the Knitmaster electronic, you have to unravel four rows (or multiples of four rows) and turn the pattern back

**DOUBLE JACQUARD VARIATION
FANTASY FAIR ISLE**
*Knitted with card punched as in Fig. 7 and double length switch used.
Carriages set as in Fig. 6.*



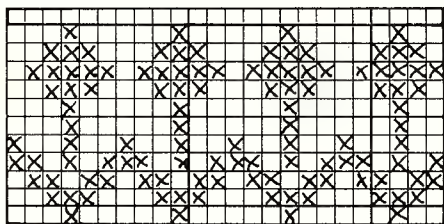


FIG. 1
Pattern punched for single bed Fair Isle.

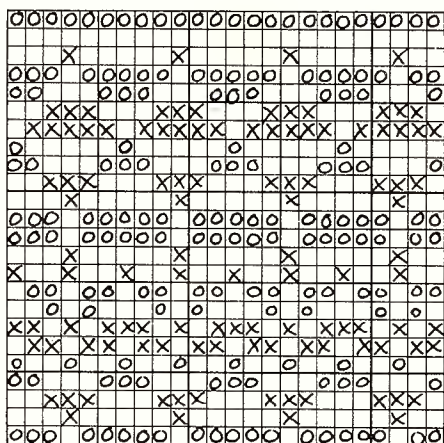


FIG. 2
Pattern punched for double jacquard
x = punched holes on positive rows.
o = punched holes on negative rows.

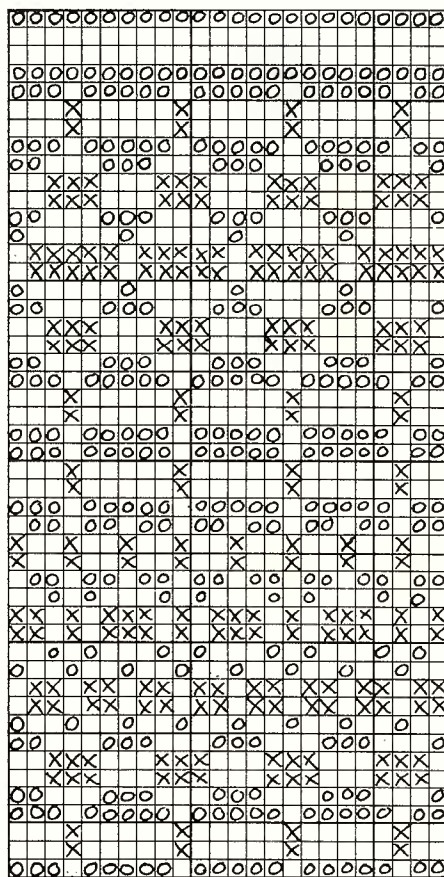
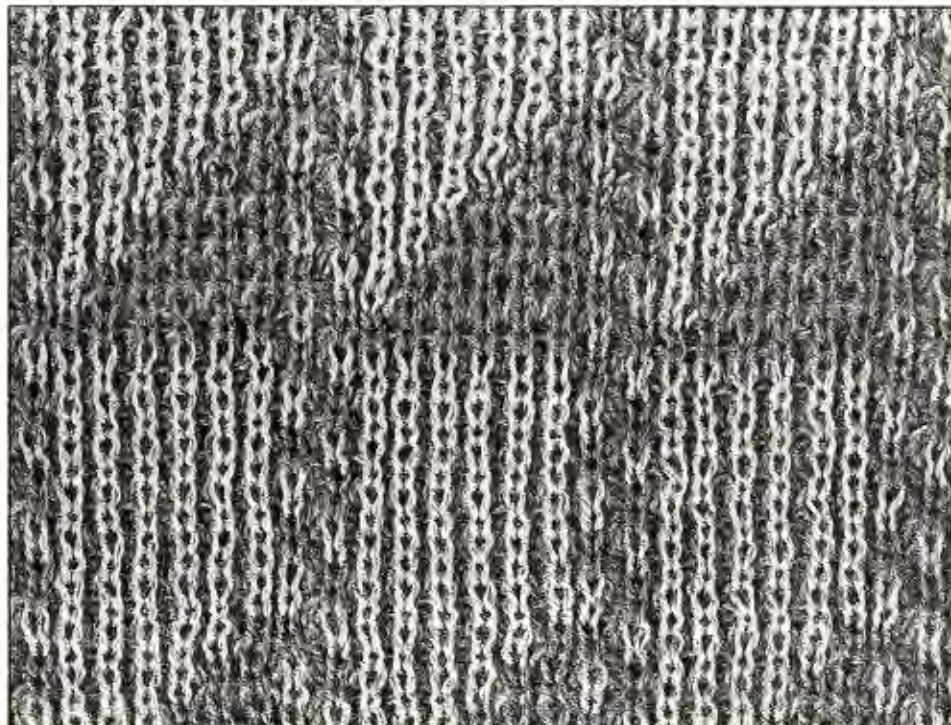
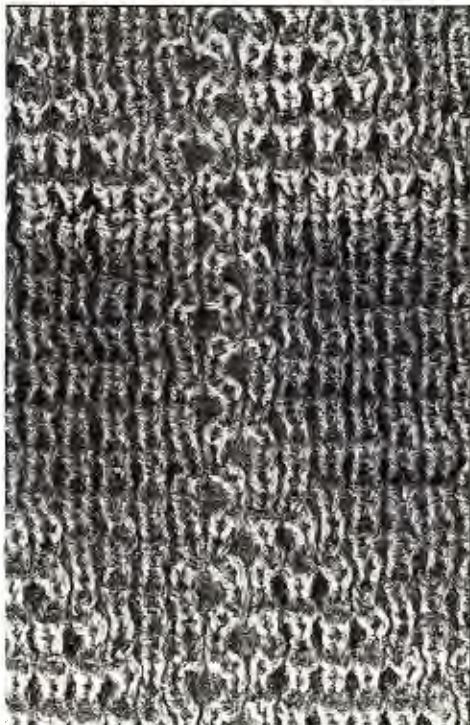


FIG. 3
Patterned as programmed by Brother electronics and Knitmaster 580
when double length switch is used.
x = marks on positive rows.
o = marks on negative rows.

80►



DOUBLE JACQUARD VARIATION

Knitted with card punched as in Fig. 7 and double length switch used. Main bed set to slip, ribber bed set to tuck and knit one way and knit the other.

one row for every four rows unravelled. (When using a mylar sheet, remember to turn the inspection light on and off to read the new row.)

On punchcard machines, it's probably easiest to unravel pairs of rows and turn the card back one row for every two rows unravelled.

For the next group of variations I went to the Passap/Pfaff pattern books and model books. In the past, Passap and Pfaff had more double jacquard variations because the second bed on these machines also has needle selection as well as the main bed.

The Brother 850 carriage and the Knitmaster RJ1 carriage have now made a 1x1 selection possible on these machines, so that knitters can do bird's eye jacquard as we've already seen. However, the Brother 850 ribber has other possibilities as well, as the tucking lever can be used in conjunction with the change knobs. For bird's eye jacquard the cam levers are on PR, the tucking lever on R and the change knobs on |1|1. With this setting, alternate needles slip and knit. If the tucking lever is changed to P and the other controls left as they are, then alternate needles will tuck and knit. (Remember whenever the change knobs are in use you must have an even number of needles on the ribber bed.)

As the controls are directional, you can also make the ribber carriage tuck and knit one way and knit the other (Fig. 5).

For the above variations, the main bed has both part buttons in the usual way. For the next variation, the ribber is set to knit both ways but the main bed is set to tuck (Fig. 6). This can be done by all Brother and Knitmaster machines. This is what Passap/Pfaff call fantasy Fair Isle.

The three variations above can all be knitted with an ordinary double jacquard card, or using the double jacquard button or switch on the electronics. The knitting

sequence then is the same as for basic jacquard. That is, start with the carriages at the right and knit one row in the main colour, followed by two rows pattern colour, two rows main colour.

Passap/Pfaff however knit their double jacquard patterns in a different sequence and the card is actually punched in the same way as Knitmaster and Brother cards are punched for single bed Fair Isle. However, the card only moves on every four rows and the arrow key (a control on the carriage) reverses the pattern every two rows. To get the same effect, Brother and Knitmaster knitters need to punch the card as in Fig. 7 and then use the double length switch. Instead of the usual negative, positive, positive, negative, the sequence is negative, positive, negative, positive on the card and negative, negative, positive, positive when using the double length switch. The first negative-positive pair are for row one of the original pattern (Fig. 1) and the second pair for row two of the original pattern. If you want to do this on an electronic, you will have to mark out the negative and positive rows on a mylar sheet or with the PPD and not use the double jacquard switch.

Each row of Fig. 7 is knitted twice, so you have to use the double length switch. The knitting sequence is - start at the left with the main colour and knit two rows of main colour, then two rows of pattern colour and so on. You'll find all the above variations will give fabrics of different textures and appearances. When tuck is introduced on the ribber or the main bed, the fabric is stretchier and the pattern more diffuse. The effect is different again when the card is punched the Passap/Pfaff way (Fig. 7).

I hope you feel inspired to have a go and make as big a heap of swatches as me. I'll be back next month with some more variations on a theme (of double jacquard)!

FIG. 4

Ribber carriage settings for "Knit one way and slip the other".

BROTHER	Left Cam Lever	N
	Right Cam Lever	PR
	Tuck Lever	R
	Change Knobs (850 only)	I
KNITMASTER	Left Set Lever	I
	Right Set Lever	O
	Pick Knob	←
	Autoset Lever (SRP60N only)	I
	Autoset Driver (SRP60N only)	Not used

FIG. 5

Brother 850 ribber carriage. Settings for "tuck/knit one way and knit the other".

Left Cam Lever	N
Right Cam Lever	PR
Tuck Lever	P
Left Change Knob	I
Right Change Knob	1 1

FIG. 6

Carriage settings for "Fantasy Fair Isle".

KNITMASTER	Main Bed	Cam Lever	Tuck
		Side Levers	▽
	Ribber	Set Levers	I
		Pick Knob	←
		Autoset Lever	I (SRP60N only)
BROTHER		Autoset Drivers	Not used (SRP60N only)
	Main Bed	Tuck Buttons	In
	Ribber	Cam Levers	N
		Tuck Lever	R
		Change Knobs (850 only)	I

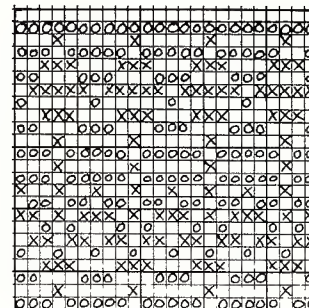


FIG. 7

Pattern punched for same effect as Passap/Pfaff double jacquard.

x = punched holes on positive rows.

o = punched holes on negative rows.

Use double length switch or button on all machines except Knitmaster electronics 500 - 560 (with these mark each row twice).

Pattern ends with one blank row.

Pattern is 24 rows long.

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ANN KITE VIDEOS - IN A CLASS OF THEIR OWN

PENCIL CASE

Shown in our hamper of gifts, colour photograph 8, page 56.

MATERIALS

A rectangle of knitting approx. 20 cms, 8 in wide by 17 cms, 6¾ in deep in any double jacquard or Fair Isle pattern.
One 18 cm zip fastener.

TO KNIT

We knitted double jacquard fabric, with two strands of 2/30's industrial yarn in each feeder. Tension dial 2/2. We used 54 Ns on each bed and knitted 150 rows. If Fair Isle is used line with cotton fabric or a rectangle of plain st st. Try to pick a pattern that is similar when turned upside down.

MAKING UP

Join ends. Join upper corners for 1 cm, ½ in. Sew in zip fastener.

13 EVENING STOLE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for most standard gauge punchcard machines.

MATERIALS

Bright Acrylic yarn. We used one strand.
Approx 75g in Blue (MY).

TENSION

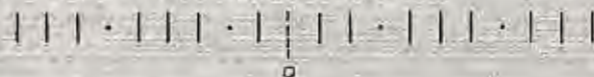
No tension square necessary (tension dial setting approximately 3).

ABBREVIATIONS

See page 4.

KNITTING NOTES

Knit or purl side of knitting can be used as right side of stole. Use any suitable tuck lace pattern for your machine. We used pattern card 3 and the following needle arrangement:



TO KNIT

Push 57 Ns at left and 58 Ns at right of centre 0 to WP. 115 Ns. Arrange Ns as in diagram. Using MY, cast on by hand. Set RC at 000. Using MT, K 3 rows. Insert

card and lock on first row. Set carriage for patt. K 1 row. Release card and cont in tuck st patt. K 792 rows. Cont in st st. K 4 rows. RC shows 800. Using MT+7, K 1 row. Cast off with a latch tool.

PRESSING

Press carefully with a steam iron, making sure the edges are straight.

MAKING UP

Add a fringe, if desired.

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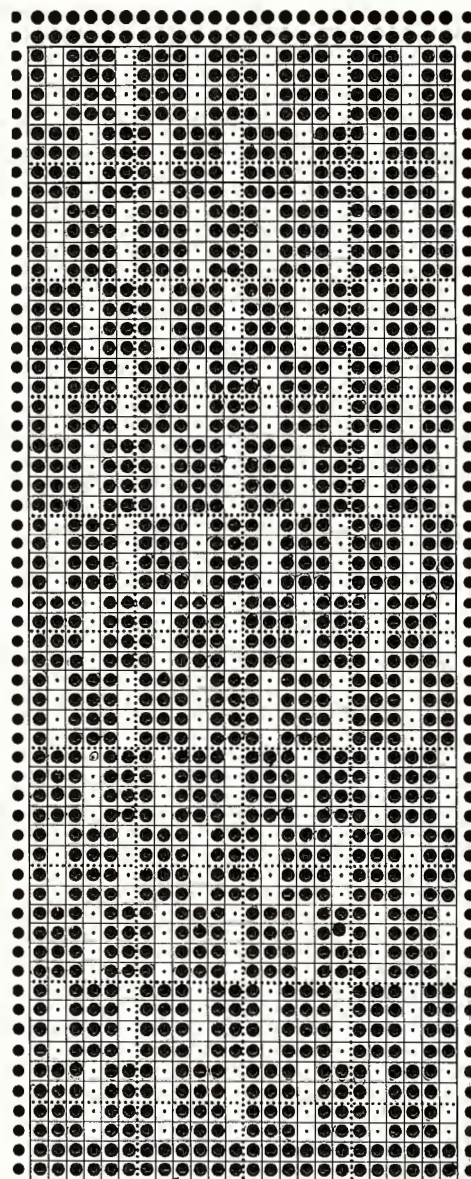
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HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear Anne

I wonder if one of your readers can help me? I have a new ribber KR 850 for my Brother 836 machine. When I knit a garment with ribbed welts, the welts always seem to have a wavy edge at the bottom. Is there any way to prevent this?

Yours sincerely,
Mrs. M. Worthington,
Warrington, Cheshire

If you have never used a ribber before it is often a question of following the instruction manual step by step. Whilst this is a perfectly acceptable way of getting to know your new attachment and how it functions, what you are not told in the manual are some of the very useful tips for solving problems such as this. In fact, there are several "tricks of the trade" which can help and this is one which always works for me.

Arrange needles for the rib of your choice in the normal way and knit the zig zag row using tension 0/0. In fact, two rows are sufficient. Knit the two tubular rows and change the carriage setting so that the

needles will knit on both beds.

Now hang on the weights evenly across the comb – one at each end and one at the centre are usually sufficient for a sweater back or front.

Adjust your tension setting for the rib according to the yarn you are using and continue to knit in rib for the required depth of welt. Sometimes, it works well to gradually increase your tension setting after the tubular rows are completed – for example, the first two rows at tension 1/1, the next two rows at tension 3/3 and following rows at tension 5/5 (where 5 is the recommended rib tension).

Having completed the garment and removed the cast on comb you will find that the lower edge of the welt is wavy – this is because the stitches have been stretched out unnaturally and they need to relax back into their proper formation. You can help here by giving the ribbed section a gentle pull vertically to close up the stitches.

To improve the cast on edge there is one further tip – take the wire from the cast on comb and thread it carefully through the loops you will see along the edge of the work, giving another gentle pull downwards. You need only do a few at a time if you find this easier and be careful not to bend the wire. This technique neatens the edge considerably and gets rid of the "wavy" appearance.

Finally, never press your rib – this will distort it and destroy the natural stretch!

Perhaps other readers have their own favourite way of dealing with this problem which they would like to share with Mrs. Worthington – we would be pleased to pass your tips on to her.

Dear Anne

I have acquired a Texilia TV2 knitting machine. It is in perfect working order, but some of the needle latches are stiff and need to be replaced. To my knowledge, the machine was bought in 1956.

Can you please help me with more information on this machine? To which of the latest machines did this make and model evolve? It was distributed by the Paramount Knitting Co Ltd with the Head Office address of 7 Upper Millergate, Sunbridge Road, Bradford 1. The London office and Showroom address was 20 South Molton Street, London W1.

Yours sincerely,
Mrs. Myra Jones
Caernarvon, Gwynedd

Once again, a plea to our readers who might be able to throw more light on this machine and where Myra could obtain new needles. If anyone can help we will put them in touch with Myra.

Dear Anne

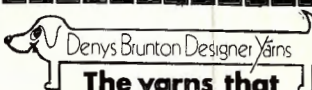
A note of thanks and a big "Thank You" too, for printing my letter on your Helpline page (302 Knitmaster patterns – June Issue), and for the resultant mail. I cannot tell you how moved I was – it's so nice to know there are so many genuine, helpful folks in the world.

Can you perhaps squeeze a comment in on one of your pages soon to let all know that I received their letters and patterns. I WILL WRITE to each one just as soon as I can to thank them personally.

Again, Anne, very many thanks – and keep up the good work.

Yours sincerely,
Lillian J Tilley,
Ryton, Tyne & Wear

Glad to have been of service Lillian, that's what this page is all about. Hope you will by now have knitted a pile of wonderful garments from some of those patterns sent to you. We are sure you will be delighted with your 302 – as a "Golden Oldie" it really is a very easy to use and versatile machine.

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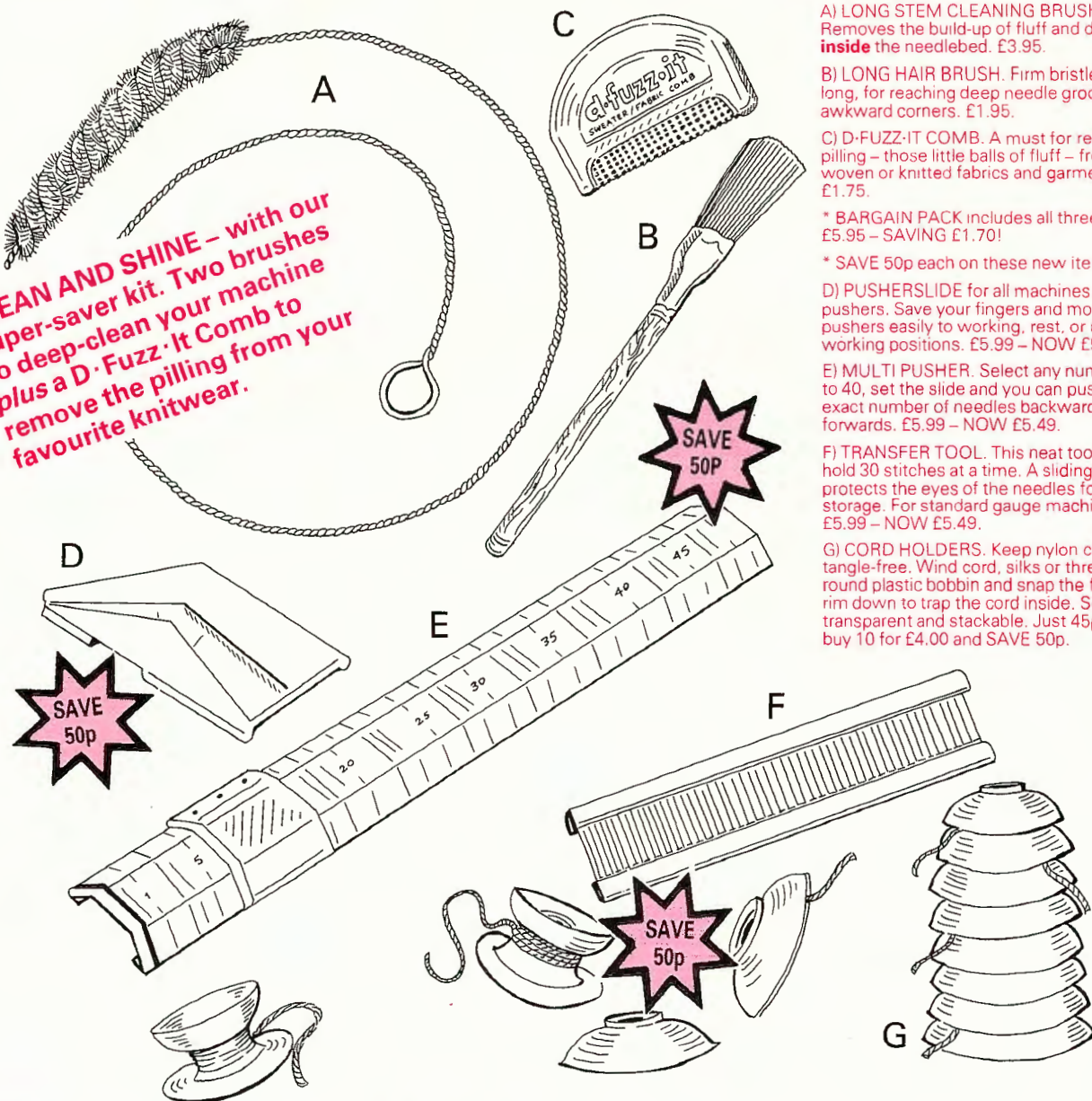
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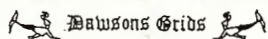
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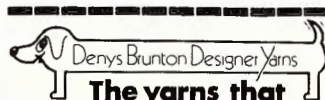
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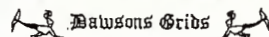
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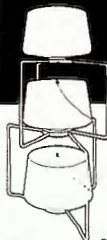
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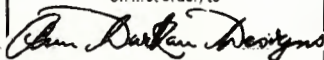
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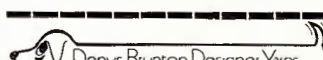
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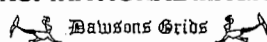
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THE ZANDRA RHODES COLLECTION BY BROTHER

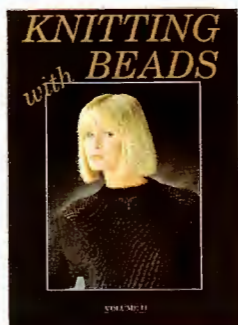
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Here are patterns for 15 stunning outfits by Zandra Rhodes – one of Britain's top designers. Beautiful, dateless and completely original – to buy clothes like this would cost a fortune, this is your chance to make them at a fraction of the cost. Designed to make full use of facilities available to Brother machine knitters there are patterns for dresses, sweaters and suits for both day and evening wear. Each pattern is illustrated in full colour with complete instructions, diagrams, graphs and punchcards.

KNITTING WITH BEADS

Vol. II
£3.99

This second book in the series gives a basic round neck sweater pattern with sleeves set into a dropped shoulder line and then gives you 24 different beaded versions. There are Fair Isle patterns and lacy stitches, single motifs or all-over designs. Lots of ideas here whether you want a sprinkling or a shower of beads and they include 10 patterns for accessories – beaded hats, bags and belts to make your evenings sparkle or to give to friends. All the designs are photographed in colour and there are clear instructions on how to knit with beads.



THE ART OF MOTIF KNITTING AND 24 STITCH DESIGN

By Kathleen Kinder

£6.95

Everything you need to know about motif knitting from a well-known expert. Kathleen Kinder takes the reader clearly through all the stages of designing and knitting their own motifs: ideas for choosing a subject, transferring it onto a punchcard, repeat patterns, positioning on a garment, background design, colours and colour changing. Plus 90 original patterns featuring a wide range of designs from ballerinas to badgers, acorns to dolphins – each showing a photograph of the knitted fabric and appropriate punchcard.

ELEGANT MACHINE KNITS

By Valerie Carter

£7.95

A whole wardrobe of machine knits at your fingertips. There are 30 patterns for dresses and suits for every season of the year – stylish swirly-skirted summer suits, cosy coats for winter, sophisticated evening wear and elegantly casual clothes for daytime – they're all here. The book includes an introduction on special techniques used, full colour photographs of all the patterns (suitable for leading brands of punchcard machines) and each pattern is illustrated with a black and white photograph, sized pattern piece diagrams, punchcards where appropriate and full, clear instructions.



THE PAT COOK COLLECTION FOR DUO 80 MACHINES

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Sweaters (for him and her), coats, suits and dresses – this book contains 13 patterns for colourful, eye-catching clothes. The sweaters range from 'hobby' ones – snooker and photography – flowered and textured feminine designs, casual and sophisticated suits and dresses through to a truly stunning 'unicorn' full-length coat. Each of the patterns are photographed in colour and there's a pull-out section of graphs and punchcards to supplement the instructions.

MACHINE KNITTING Monthly BOOK SHELF

Qty	Title	Price
	Zandra Rhodes @ £4.95	
	Knitting with Beads @ £3.99	
	Motif Knitting @ £6.95	
	Elegant Knits @ £7.95	
	Pat Cook Duo 80 @ £3.95	
All prices include P&P		Total

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COMPETITION

Yes, this month's prize winner will also be winning compliments all round for keeping her knitting machine tucked away so tidily, even in a small room, as well as gaining an attractive extra piece of furniture. In some families those compliments may be sighs of relief, of course, as we have to admit machine knitting is inclined to take over!

Either way Keyto have the answer with a whole range of well-planned cabinets and tables. So if November 30th is not your lucky day, be inspired to go round to your nearest dealer and choose the Keyto solution for keeping your knitting machine neatly stored yet conveniently at the ready.

For those of our readers who consider anagrams are anathema, cryptic clues are calculated cruelty and that Bob Daw is a Big Bore; hang about and focus your hawk eyes on this month's offering.

Keyto is donating a Kneat Knitter cabinet and bench to one of you out there who can eliminate the two dozen words hidden in the grid – either horizontally, diagonally, vertically or even backwards – and uncover the

Bob Daw

message spelled out in the remaining nineteen squares.

The point of any search is to reach an objective; should you be this

month's prize winner, Keyto will make sure your knitting machine is kept neatly to hand so that it will put you on the way to... well, that's what you

have to unravel.

Let us know by postcard what objective this prize will lead you to and fingers crossed that it's your entry that's picked from that mailbag on the closing date, November 30th.

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to November Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.

3. The closing date is 30th November 1990. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

MKM WORDSEARCH

BEDS
BUTTONS
CARDIGAN
COLLAR
CONE
DRESS
FASHION
JACKET
KNIT
LACE
MOHAIR
SHAPE
SHAWL
SHIRT
SIZE
SKIRT
SLEEVE
STYLE
SUIT
SWEATER
TOPS
WOOL
YARN
PULLOVER

S	U	I	T	S	T	Y	L	E	T	B
C	W	O	A	K	K	N	I	T	R	U
O	F	E	A	I	J	A	G	K	E	T
N	C	Y	A	R	N	G	B	U	V	T
E	O	S	M	T	R	I	H	S	O	O
E	L	I	O	B	E	D	S	L	L	N
P	L	Z	H	O	U	R	S	W	L	S
A	A	E	A	S	H	A	W	L	U	T
H	R	A	I	R	A	C	D	A	P	O
S	S	E	R	D	R	F	O	C	B	P
W	O	O	L	E	E	V	E	E	L	S

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